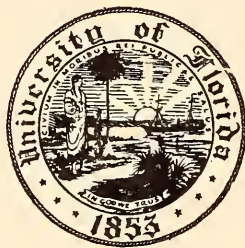
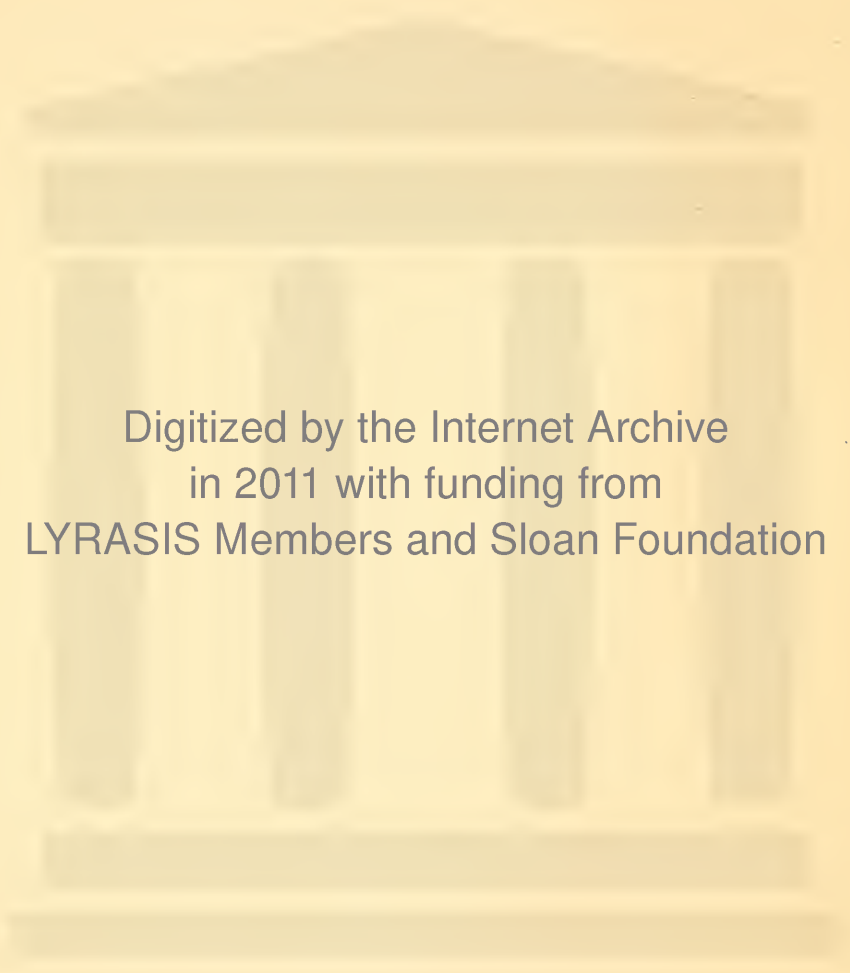


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SPEECH IS EASY

SPEECH IS EASY

by

Richard C. Reager

and

Ernest E. McMahon



New Brunswick

RUTGERS UNIVERSITY PRESS

1938

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THIS BOOK IS DEDICATED WITH APPRECIATION TO

RALPH B. DENNIS

ON HIS TWENTY-FIFTH ANNIVERSARY AS

DEAN OF THE SCHOOL OF SPEECH AT

NORTHWESTERN UNIVERSITY

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PREFACE

SPEECH is easy if speakers will allow it to be easy. Easy speech is natural, and natural speech is effective. Only effective speech can have practical value. Our desire is to provide, through this book, help for the man or woman who needs and wishes the ability of effective speech in practical situations.

Our suggestions have been tried and proved in a laboratory of more than 15,000 adults from all walks of life, as well as in university undergraduate classes. The suggestions are based on the criticisms of 250 speeches a week, thirty-five weeks a year, for the past sixteen years. These speeches, 140,000 in number, have showed that practical speech progress can be made by the application of common sense principles.

Too many attempts are made to stress theory for itself, a practice which sacrifices the essential value of speech training for practical situations which require practical, usable speech. Students study speech to fit themselves for the situations of life—customer relationships, sales talks, formal platform appearances required by business or civic groups, political addresses, reports in meetings—and the approach for these students is through channels which will make every oral utterance another step forward in easy, effective speech.

Segments of the text were assembled over a period of five years, and in 1937 the material was mimeographed in rough form for a year of laboratory use in the speech classes of Rutgers University. Based on the experience of that year, final revisions have been made.

To Earl Schenck Miers of the Rutgers University Press we are indebted for extensive and painstaking assistance in preparing the final draft of the manuscript for the printer.

RICHARD C. REAGER

ERNEST E. McMAHON

New Brunswick, New Jersey

July 1, 1938

SPEECH IS EASY

CHAPTER I

WHY SPEECH IS EASY

VALUES OF PRACTICAL SPEECH

MOST textbooks in the field of speech foster the belief that speech theory is difficult. Most courses in speech, as taught in the majority of our universities, stress this "difficult theory." There are, however, a few college and university teachers who cannot subscribe to the general idea that speech is difficult and who do not believe that the theory commonly offered is the best or easiest approach to increased speech efficiency. These few teachers believe that speech to be effective must be easy.

If one were to ask the average business man, the average worker in a women's club, the average individual in church or lodge work, or the average student in any university class to make a speech, the immediate reaction undoubtedly would be one of negation. For some unknown reason, a great fear comes to ninety-nine out of every one hundred people at the very suggestion that they make a speech.

Bruce Barton, in an interesting editorial in *Colliers* some time ago, made the statement: "An interesting speculation is how and why talkers should have exercised such preponderant power in human affairs. By what process did the tongue get itself exalted over all the other members of the body? Why should the fact that a man can utter words faster and louder than his fellows entitle him to eminence? . . . Talkers always have ruled; they will continue to rule. The smart thing is to join them."

Mr. Barton is not alone in stressing the value of speech. W. P. Sandford and W. H. Yeager, authors of that splendid book,

Business and Professional Speaking, tell of a prominent wholesale grocer in Michigan who said, "I would give \$10,000 for the ability to stand on my feet before an audience of business men and to express my attitude clearly and forcibly. Many times, at committee meetings, luncheon clubs, and the like, I have had ideas which I would wish to put before the group, but I lack the training to express them orally. I usually give the ideas to someone else, and he stands up and makes an impression with them."

Thousands of business men have the same attitude toward the value of speech. Large department stores, the great utility companies, industrial concerns, insurance companies, all stress the importance of speech training for their employees. Hundreds of texts on the art of speech have been published and magazine articles on how to be effective in speech are numerous. The radio recognizes the value of speech training not only by conducting hours devoted to better speech but also by awarding prizes to those announcers who have the best speech manner and who are most effective in their radio presentation.

Even though we agree that speech is valuable for all people, in all professions, at all times, we do find that most people are unwilling to participate in practical speech because of an inferiority complex which has become deeply rooted. Why does this paradox exist? Why does a prominent business man feel that speech is important, and at the same time feel so reluctant about making a speech? We believe the answer is that the average person has no real appreciation of the value of public speaking. He may say that he has, but in practice he violates all the rules (an offense which he condemns in others). Perhaps he is not aware that simple rules and regulations for speech effectiveness exist, that there are methods for improving his speech efficiency. The very individual who stresses the importance of speech is probably doing nothing to improve his own speech manner. Yet every business and social contact is an opportunity for using the sug-

gestions of speech betterment. Every time we open our mouths—and we do open them from the day we are born until the day we die—we should be improving the speech we use.

The ability to use our mother tongue should be considered a precious jewel which needs the cutting and polishing of experience and practice before its full lustre and value can be determined.

The importance of speech is not something which should be considered lightly. Increased speech efficiency, patterned after practical suggestions for improvement, not only will help speech but also will increase a person's ability to think clearly. It will make for enthusiasm, sincerity, and alertness. If you develop speech ability, these other qualities follow naturally, because without them no speech is effective. The old-fashioned speech training which made oratory and declamation the basis of effective speaking has passed. We do not orate today; we do not declaim. We carry on *conversation*.

Speech training makes you conscious of being *agreeable*. We cannot hope to persuade others, or have business dealings with others if we are antagonistic in speech or crude in manner. We need courtesy and tact and compromise. So speech is valuable because it is *usable*. We find expression in all things for all things. Those business men and women who wish to succeed in their chosen professions constantly seek to improve their speech ability. They know it is important to be able to talk easily, simply, effectively.

Speech to be effective must be practical, yet if we analyze most books about speech we find the stress on theory. We find countless "do's and don'ts" for speech improvement. We see numerous abstract drills suitable, perhaps, for a student who wishes to become a teacher of speech, but rarely applicable to the student who wishes to learn how to become a better chemist, druggist, salesman, engineer, or business executive. These texts are filled

with multiple theories which lack direct application to the specific needs of real speech situations. They do not recognize that most people have inferiority complexes regarding speech and they do not teach that *speech is easy*. Speech *is* easy, and the easiest speech is that which is most practical.

The pages which follow do not attempt to set up a general cure for all speech problems. We do not suggest how the defective child may be cured of stammering or lisping nor do we offer any suggestion to aid those who have organic speech defects. Assuredly, we do not attempt to offer "Ten Easy Lessons" which will immediately raise your salary, make you the star salesman or the "life of the party."

We attempt, however, to point out that speech for most people could be much easier and much more effective than it now is. We shall, in the chapters which follow, suggest rules and regulations which have proved themselves effective in a laboratory of thousands of men and women representing every walk of life and every degree of education. This laboratory has had the college freshman and college senior, the business man and woman, the salesman, clerk, manager, insurance executive, supervisor, laborer, utilities official, college dean, school teacher, politician, editor, reporter, policeman, grocer, plumber, preacher.

SPEECH DEFINED

With our hypothesis, that speech is easy, we define *public speaking as the oral expression of an idea for the purpose of accomplishing a definite response from a given audience at a given time*. Analyzed, this definition sets the following requisites in making a public speech:

1. We must have an idea.
2. We must express it orally.
3. We must have a definite purpose.

4. We must have an audience (one or more).
5. We must seek our response from that audience at the time we speak.

Any attempt on the part of anyone to talk is public speaking.

All of us have the necessary equipment for speech; that is, teeth, tongue, lips, hard and soft palate, larynx, pharynx, voice-box. Unless we are willing to continue to suffer under the inferiority complex of fear, there is no reason why anyone cannot be effective in his speech.

If we analyze scores of current speech books, we find the stress placed on artificiality of situation. In life, speech situations are real. If you are asked to speak, you do so on a particular topic, at a specific time, with an arranged program of which your contribution is a part. You may be a banker asked to discuss some phase of banking. You may be president of a student organization planning a dance; you talk for or against that dance. You may be leader in a local Parent-Teacher Association planning to present a radio to your school; you present the radio. You may be head of some department in a store; you give instructions to new clerks. You may be a salesman; you present reasons for the purchase of your product. Whatever the speech situation, there is reason for it. There is, further, a reason for your being asked to take part in that program. Your training, your experience, your ability, or your position has caused you to be invited to participate in the specific speech situation.

Skeptics will immediately ask, "What about the many thousands who just get up and talk?" The authors of this book have no sympathy for the individuals who "just get up and talk." As a matter of fact, if the majority of individuals in club, lodge, or organization work would refrain from "just getting up and talking," the world would be happier place in which to live.

If you service club members recall the last dozen speakers you

have heard who had poor speech manner; you club women, the last six lecturers at your meetings who bored you with abstract theories; you movie fans, any news reels you have seen with the mumbling and muttering of many of our public officials; you students, the faculty members you have heard, who knowing their subject, could not make it attractive and valuable because of a speech monotone or speech drag, perhaps you will believe with us that it is a crime to be unwilling to talk intelligently, simply, effectively when it is so easy!

A student in one of our classes recently asked: "Why doesn't the college administration require all teachers to take courses in public speaking?" This is a fair question. All people who meet audiences should be trained in the art of doing the best job in the easiest way. For most people that training would not be necessarily a course in public speaking. It would simply be an application of principles of common sense, for, in the last analysis, that is what speech is. There is nothing difficult about making a talk, delivering a lecture, making a speech, teaching a class. *There is no reason why anyone should do any speech job poorly.*

We surround ourselves, however, with the fear complex. We are careless about our manner of speech—our tone, our delivery, our rate of speech. We become slovenly in choice of vocabulary and in use of speech material. We drone and drag, repeating ideas without reason. In other words, we do not apply the principles of common sense to our speech tasks. We do not do our job the easiest way to be most effective.

In one of our classes, some time ago, an engineer, a graduate of two universities, holding a position which annually paid a salary running into five figures, asked for help. He told us that he was afraid of himself, afraid of any public appearance, although he had played football for three years at a large eastern university and was a man of almost physical perfection. He had a speech complex which was causing him many unhappy hours

and undoubtedly losing him many contracts. He presented rather a tragic picture because he felt he couldn't speak; he knew he would forget; he knew he would bore and would be criticized for poor speech manner. Here was one who possessed all the necessary requisites of training, background, and education desirable as aids in speech effectiveness. One thing was lacking which William Hoffman, in his *Public Speaking for Business Men*, calls the "right point of view." This engineer did not possess sufficient will power to make himself able to do the thing he wanted to do. Two months of oral practice, following the suggestions of this book, cured him. Confidence is peculiar. If one has it in himself, others will have it in him. If you went to purchase an automobile, and the salesman told you that he didn't know whether or not it would work, that he wasn't sure whether the mechanical design was good or bad, you would not buy the car.

We have stated the thesis that speech is easy if one will allow it to be easy. We have declared that stressing theory with its many "do's and don'ts" increases rather than decreases the inferiority complex for most people who have to speak in public. Unfortunately, many teachers of speech are unable to hold the interest and attention of the average audience because they have cluttered up the *simplicity of speech* with the *use of impractical theory*.

In real life, speech is never theoretical. It is practical. It is something we use every hour of the day. In truth, our whole life is a speech.

SUMMARY

Since most people who would like to speak assume the negative mental attitude that speech is difficult and set up barriers to the most effective presentation of any ideas they might have, we suggest that the poem by William D. Wintler become a slogan for all students of speech.

SPEECH IS EASY

If you think you are beaten, you are;
If you think you dare not, you don't;
If you'd like to win, but think you can't;
It's almost a cinch you won't.

If you think you'll lose, you're lost;
For out in the world we find
Success begins with a fellow's will—
It's all in the state of mind.

If you think you're outclassed, you are;
You've got to think high to rise,
You've got to be sure of yourself before
You can ever win a prize.

Life's battles do not always go
To the stronger or faster man;
But soon or late—the man who wins
Is the one who thinks he can.

WILLIAM D. WINTLER

SUGGESTED READINGS

- WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Principles of Effective Speaking*, pages 1-14.
WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speaking*, pages 3-15.
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WILLIAM G. HOFFMAN, *Public Speaking for Business Men*, pages 1-14.

WHY SPEECHES FAIL TO BE EFFECTIVE

SINCE speech is easy, the question naturally arises, "Why do speeches fail to be effective?" In this chapter we suggest important reasons for the ineffectiveness of most speeches which we have heard.

THE FAILURE TO HAVE SOMETHING TO SAY

Most unskilled speakers merely stand up and say something, whereas the trained speaker has *something to say* and stands up and says it. The average speaker has little idea of what he is going to say or how he is going to say it. *This is one of the greatest causes of speech ineffectiveness.*

The following dialogue occurs in almost every gathering:

Chairman: "I am sure Brother Blank has something to say."

Brother Blank: "Well, I don't know whether or not I have anything to say."

Chairman: "Go ahead, Brother Blank, and say something."

Brother Blank stands and says, "Well, Mr. Chairman, I really haven't anything to say," and twenty minutes later Brother Blank is still saying nothing.

This is not an exaggerated situation. It is happening every day in lodges or other groups from one end of the country to the other.

Any apology in speech is to be condemned. If you have nothing to say and you *know* you have nothing to say, you should simply admit your lack of knowledge. Do not, however, make a speech. Simply arise, advise the chairman of your inability to express an intelligent opinion, and sit down.

REPETITION OF IDEAS

Many speakers not only have little of importance to say but also repeat too many words and ideas. Most of us talk a great deal and say very little. Any speech is effective only when its organization and its illustrative material is so prepared that all unnecessary repetition of words and phrases is avoided.

The speaker who constantly repeats usually does so because he fails to have a specific point or terminal toward which he focuses his entire speech. He wanders and rambles aimlessly until he reaches his unknown destination.

VOCABULARY DEFICIENCY AND FAULTY
ARTICULATION AND ENUNCIATION

The third reason for ineffective speech is the use of a limited vocabulary. There are more than four hundred thousand words in the English language. The average working vocabulary of the college man at the time of his graduation has been determined by tests as approximately six thousand words. The vocabulary of the average business man is four thousand words. Naturally, the average college graduate or the average business man has a knowledge of thousands of words. The fault lies in his unwillingness or inability to use the vocabulary which he has.

The limitation in the use of vocabularies is not the most serious fault we may attribute to the average speaker. If we would analyze the vocabularies which are used, we would find countless errors in pronunciation, constant slurring of the simplest sounds, and last, but not least, a uniform repetition of a few pet phrases.

In Chapter V we have listed many words which are normally mispronounced and misaccented, and we offer suggestions for improvement of articulation. Many speakers are ineffective because they have a carelessness and slovenliness of speech which not only is embarrassing but also creates the impression that the

speakers have a limited educational background. This carelessness in speech also may indicate unwillingness to be "the best of whatever you are." (The dropped final "g" [goin' for going] and the vowel substitution of "i" for "u" [jist for just] are typical of this speech shortcoming.)

In addition to the errors of pronunciation and articulation, we find speeches rendered ineffective because of the repetitious use of a given word or phrase. May we illustrate with one simple word which every reader of this book undoubtedly—and unconsciously—uses all the time? The word is "get." We use this word constantly and a very high percentage of all users pronounce it as though it were spelled "git." The typical person would probably describe his own day's activities in this manner:

He "gits" up in the morning, "gits" dressed, "gits" breakfast, "gits" the car out of the garage and "gits" to the office. When he "gits" there he has to "git" some letters written, then he has to "git" to see a fellow, then he's got to "git" back to his own office and then he's got to "git" lunch. While he is "gitting" lunch he has to "git" something from the store, and then he's got to "git" back to work. In the afternoon he "gits" his files cleaned out, "gits" some tickets for the show, has to "git" off early because he has to "git" home. Home, he has to "git" dressed because he has to "git" to the Joneses. After dinner, they "git" into a friendly card game but he doesn't "git" any cards. Finally, he "gits" home, "gits" the car away, "gits" undressed, "gits" to bed, "gits" the alarm set, "gits" the light out, but can't "git" to sleep.

How many speakers realize that there are 106 words in the English language which have an equivalent meaning and might be used synonymously for "get" in the variations we employ?

Another word which most people abuse is "nice." There is little or no mispronunciation of this word. We simply become addicted to it, and we apply it to every situation in our day's experience.

It is a nice day. It is a nice book. It is a nice hat. It is a nice baby. It was a nice lunch. He is a nice fellow. She is a nice girl. Nice tie, nice book, nice party, nice sandwich, nice movie, nice date, nice night, nice train, nice boat. Everything from hot dogs to babies, is described as "nice." There are more than 400 words in the English language which have color, descriptive words which paint the picture we seek, that could be substituted. We generously fall back on "nice."

INDIRECTNESS OF SPEECH MANNER

Many speakers fail to be effective because they do not *look at their audience*. They gaze abstractedly toward the window, the walls or the ceiling. They seek their "inspiration" from the floor in front of them or from the chandelier hanging above the heads of the audience. They are ineffective speakers because they have failed to recognize a simple speech rule. *Always look at your audience.*

POOR PLATFORM PRESENCE

The speaker who is indirect usually has poor platform presence. He shifts his weight from right to left as he stands before the group. He feels the urge to walk and spends most of his time passing from one side of the platform to the other. He may button or unbutton his coat; adjust and readjust his tie. He may sway from side to side with the monotonous regularity of a pendulum. He may rock forward and backward on his heels. Such a speaker is ineffective because he does not apply another simple rule of speech manner—*never have the physical body do anything which attracts attention away from what you say and calls that attention to what you are doing.*

LACK OF ENTHUSIASM

Very few speakers *enjoy* talking to an audience. This lack of enjoyment is displayed in many ways. The speaker is apologetic

in manner and indicates to his audience that he is not doing the thing which he prefers above all else. The speaker who fails to enjoy his opportunity usually bores everyone every time he opens his mouth. He has reduced his own self-confidence to the lowest point. He fears criticism. He lacks the will power to know his own limitations.

The speaker who does not enjoy speaking and who lacks confidence—who hates the idea of speaking, and who has a natural fear of talking in public—is always ineffective. Such a speaker should remember the rule: *Show enjoyment and have enthusiasm when you speak. Enthusiasm is contagious; if you have it for your subject, the audience will have it for you.*

Many speech texts suggest that the organization of speech material is the important part of speech effectiveness. We cannot agree with this premise. We believe that the selection of speech material and its general planning are very important, but we feel that the best prepared speech, if poorly delivered, would be a failure as far as effectiveness of the speech was concerned. If we could have our choice between a thoroughly prepared speech poorly delivered and a speech not as well organized, but delivered with enthusiasm and enjoyment, we would select the latter every time. This illustrates another speech rule: *The "what" of your speech is never as important as the "how" of your delivery of that "what."*

INABILITY TO ORGANIZE MATERIAL THE SIMPLEST AND EASIEST WAY

Another frequent cause of ineffective speech is the inability to organize material. Have you ever talked with a man and afterward been in doubt as to what the discussion was about? Have you ever sat in a classroom recitation and sensed that you have been unable to interpret satisfactorily the question asked? Have you, as a salesman who had completed your sales talk with

a prospective customer, ever felt that the customer would not buy?

The principal cause of the failure to accomplish the response we seek or to gain the objective we desire is the inability of most people to organize material into its easiest approach.

Many teachers of speech attempt to supply a cure-all which will remedy all speech problems. We do not find fault with the use of any book or text to aid in the development of speech confidence or personal poise, nor do we object to the idea that certain devices will aid in overcoming speech ineffectiveness. We do, however, take exception to that type of theory which offers only theoretical advice. We are interested in having all speech easy, simple, effective. We do not believe that the art of effective speech is reducible to any mechanical or theoretical rule. There are, however, a few simple and practical suggestions which, if put into use in organizing material, will aid in increasing speech efficiency.

The organization of speech material may be compared to the selection of a ladder. If the job we propose is on the roof, we would use a long ladder. If, however, we wish to make repairs to a window on the first floor, we would use a smaller ladder. The same judgment should be followed in speech. There are times when speech links and the organization of the material need to be prepared carefully over a long period of time. Other times, an opinion is asked of us, and our report need only be the simple answer to the question asked.

Let us look at it another way. We decide to take an automobile trip. We know that we can cover approximately three hundred miles in each driving day. We know how many miles per gallon we receive from our car, and we know that certain stop-overs must be made. So we plan our trip accordingly, allowing a sufficient number of days to travel the required distance. We provide money for gas, oil, and overnight lodgings. We do not, or most

of us do not, decide offhandedly to visit California, climb in the car, and start out. We plan definitely. We check road maps. We inquire of friends who have made the same trip. *We prepare carefully because we wish eventually to reach our destination.*

The average man preparing a speech does not take the same care in mapping his route. He more or less "jumps in the car" and starts on his way, and neither he nor his listeners know where he is going.

We like to consider organizing speech material as comparable to painting a picture. We believe that the one who speaks is creating pictures, pictures with words, which are registered on the canvas of the audience's minds.

Have you ever watched an artist work? The canvas is placed where the light is best. Paints are selected with great care, and many brushes of assorted sizes are available in case the artist needs a particular brush for a single stroke. The artist may spend hours making a charcoal sketch of the subject he eventually hopes to paint. Hours may be spent in mixing to obtain a particular shade of color.

Now, let us consider the speaker in the place of the artist. He, too, has his canvas—the audience. He has his paint—his vocabulary. He has his brushes—his sentence structure and general speech manner.

We do not know how you would paint a picture with words, but from our experience with students, the average painter of word pictures, if he applied the same technique to canvas that he does to his audience, would proceed somewhat as follows:

First, he would put any kind of canvas in any old place because the average speaker pays little or no attention to the needs of his audience. He would buy buckets of paint, all colors, and he would not care much how he threw that paint around since the average speaker is very careless in the choice of words and general diction. He would have brushes, but they would undoubtedly

be of all kinds, because the average speaker is very careless in his sentence structure and his use of phrases. He would put a brush in every bucket of paint (the color wouldn't make any difference), shut his eyes, lean down, grab the handle of one brush and then hurl this brush in the general direction of the canvas. He would lean down again, seize another brush, and once more hurl the paint in the general direction of the canvas. *He has used canvas, paint, brushes, but he does not have a picture!*

INABILITY TO TALK ON THE MOST APPROPRIATE TOPIC

A final reason for the ineffectiveness of the average speaker is his inability to select a subject timely for and applicable to the specific audience. So often a speaker exercises little or no care in his choice of topic. If a speaker is allowed five minutes on a program, he frequently chooses a topic which requires thirty minutes for adequate development. We find, further, students discussing world events without any knowledge of the event being discussed. Thoughtful people do not speak on subjects about which they have no interest, and others should not.

A question invariably asked, especially by beginners, is, "On what topic shall I speak?" Answering this question is the hardest task confronting a teacher of speech. The reason for this difficulty is obvious if we refer to our definition of public speaking. No person can assign another person a topic, if the suggestions implied in our definition of speech are observed. Any imposed selection of topics is artificial. If you are called upon to speak at a club, it is under the conditions mentioned earlier in this text. You are an authority in a field. You are the person qualified by experience to discuss the subject. As a speaker with some reputation, you select your own topic and talk about the particular things which are important, vital and interesting to you. As an embryo speaker the same fundamental suggestions

should be followed. You should talk on the subject closest to your heart. From your experience, your reading, and your observation you have material available for the particular speech. Many teachers believe that you may learn to speak by talking on topics which, for the most part, are unfamiliar. Their philosophy, we assume, is that through study and research you can find and organize material which will allow you to make artificial, uninteresting talks to satisfy arbitrary assignments. If speech is to be alive, it can never be artificial, it can never be uninteresting.

Never attempt to talk on any subject regardless of type, audience, or material until you have completely mastered that subject. You might ask the best way to master a subject. The only answer we can give is to read, to study, to do research, and then to practice orally. Too many people taking a topic for a speech, hurriedly glance through a current magazine and after five minutes of deep concentration attempt to go forth and deliver a masterpiece.

Magazine articles often appeal as speech material to students in college classes. They spend five or ten minutes in re-reading the articles, then attempt to give as speeches their borrowed knowledge. Many times such students, especially if they memorize easily and quickly, recite almost word for word that which they have read. Whether the original articles are good or bad, the students forget that what makes interesting and entertaining reading will not necessarily make a good speech. Also, the mechanical reading of some article, regardless of its merits, represents little or no original thinking on the part of the person using it for speech material. *Good speech is always original.*

Had the students read the particular articles for specific information, example or illustration, and in addition read a dozen or so others dealing with the same general subject and from these had taken additional examples and illustrations, they might have assembled sufficient material to make their examples, statistics, and illustrations support a premise based on original thinking.

Everyone knows individuals who board ship in New York, spend five days reaching London, spend a few hours in a hotel, and immediately return to New York. They consume less than two weeks from departure to return, yet many times we find them discussing with an air of authority world problems and unique social and religious differences found in the country they have visited.

Many students, both old and young, do the same thing with speech. We are of the opinion that in order to talk intelligently on a new topic, hours, days, and even weeks, must be spent in preparation.

The great Beecher was asked by a young divinity student, "Doctor, I am planning to enter the ministry. The one thing that is worrying me is how long I should spend in preparing my sermons. I enjoyed your sermon so much this morning that I thought if you could tell me how long it took you to prepare, I would have some idea of how much time I should use in preparing a sermon."

Dr. Beecher looked at the young divinity student and, smiling, said, "Young man, I have been preparing the sermon I gave this morning ever since the day I was born."

SUGGESTED READINGS

WILLIAM N. BRIGANCE, *Speech Composition*, pages 52-120.

LEW SARETT AND WILLIAM T. FOSTER, *Basic Principles of Speech*, pages 337-398.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Principles of Effective Speaking*, pages 52-96.

WILLIAM G. HOFFMAN, *Public Speaking for Business Men*, pages 14-69.

GILES W. GRAY AND CLAUDE M. WISE, *The Basis of Speech*, pages 57-109.

WARREN C. DUBOIS, *Essentials of Public Speaking*, pages 72-157.

PAUL R. BRES AND G. VERNON KELLEY, *Modern Speaking*, pages 22-49.

ALAN H. MONROE, *Principles and Types of Speech*, pages 1-54.

CHAPTER III

SOURCES OF MATERIAL

SPEECH ORGANIZATION

IN CHAPTER II we suggested the principal reasons for the ineffectiveness of most speakers. In this chapter we have listed suggestions which we believe will aid materially in developing a high speech efficiency for the average person who, first of all, must exercise care in the selection of material.

Most speech material comes from one or all of three sources. First and most general of these sources is the present and past experience of the speaker. The man who has traveled, the man who has "done things," the man whose business and social experiences make him an interesting personality is usually the best speaker.

The second source of speech material is encyclopedias, magazines, newspapers, books, and literature on particular subjects—in other words, reference material.

The third source, a fertile one, consists of the radio, the news reel, open forums and lectures.

We believe that for a person to be a good speaker he must have an adequate background. We believe that without this background comments on any topic are both irrelevant and unimportant.

Anyone who wishes to speak intelligently, *must read*. Read a good morning and evening paper, and such magazines as The American Magazine, The American Mercury, The Atlantic Monthly, Colliers, Fortune, The Forum, Harper's, Life, North American Review, Review of Reviews, The Saturday Evening

Post, The Saturday Review of Literature, Scribner's, Time, and the numerous trade publications. Read the better biographies, current good fiction, and controversial books, and listen to radio programs such as the news broadcasts of Edwin C. Hill, H. V. Kaltenborn, Gabriel Heatter, Lowell Thomas, among others, as well as to the informative radio programs which all networks carry.¹

While it is suggested that you read to acquire background and to obtain material for speech work, read in any event for mental growth. Good reading habits lead not only to an increased store of information, but also to more effective organization of facts gained through that reading.

The following suggestions are offered as an aid in improving your ability to read:

1. Read wholes, not parts. Read sentences, not words.
2. Read for the broadest meaning first, then read for details.
3. Determine from the heading, title, table of contents what is the central idea of the author.
4. After reading, reflect. If you cannot remember the gist of what you have read, review the material.
5. Do not make elaborate notes while you read. Better to mark the important passages and go back later. There is a simple rule of efficiency—*do one thing at a time and do that one thing well*. Note taking is not reading.
6. Do not read passively, to kill time.
7. Do not read any book merely because that book has been recommended to you.
8. Read purposefully.
9. Contrast your experiences with those of the author.
10. Learn to skim over passages in any book.

STEPS IN ORGANIZING A SPEECH

The first step in the preparation of any speech is determination of the specific response you seek from the given audience. This

¹ Appendix I contains an extensive list of sources of material.

response is always something which is concrete, definite, timely, appropriate, and applicable. A speech which does not have a purpose is not a speech.

Most authors agree that there are three purposes in speaking:

1. To educate the group.
2. To entertain the group.
3. To move a group to action.

The speech which *educates* usually consists entirely of material which is primarily statistical and informative. The speech which *entertains* is primarily light in nature and full of humor. It may be a narrative or a humorous story, material used only to while away a passing hour. The speech which *moves to action* endeavors to change a belief or point of view through appeal to emotion or reason, to persuade the listener to do something that otherwise he might not do.

We find no fault with these three divisions, save that by our definition of public speaking, we believe that the above division of purpose is not necessarily true of practical speech. Our definition that "public speaking is the oral expression of an idea for the purpose of accomplishing a definite response from a given audience at a given time," presupposes that the purpose of any speech utterance which satisfies this definition will be primarily one of persuasion.

Any material which seeks solely to inform would be more or less in the nature of a report or paper, the basic organization of which would follow a pattern entirely different from that of the typical speech. (Chapter XVI explains the preparation of papers and reports.)

Any speech which seeks solely to entertain seems to possess the element of paradox. All speeches should be entertaining—no speech should ever bore.

To have a definite purpose in the planning of any speech we must become familiar with the forms of rhetorical discourse used

in general speech development. Most speeches use one or more of the following forms:

1. Narration.
2. Description.
3. Exposition.
4. Argumentation.
5. Persuasion.

Any speech which is primarily narration, description, or exposition should be prepared as a report or paper. This type of speech might satisfy any number of purposes but would not seek a definite response from the given audience. To tell of a trip which has been taken may be interesting and even entertaining, but if that is the only reason for giving the speech, it is not a speech. Likewise, the description of something which has been seen or heard, no matter how interesting, is merely illustrative material for a speech. To explain how something works or is made is educational and may possess value to the listener, but the explanation is a report or lecture and not a speech.

There must be a division between just talking and having a reason for talking. Many times a student will describe a trip he took during the summer vacation, and when asked for his purpose in giving the talk, will reply, "I wanted to tell about my summer vacation." That is exactly what he did and is not the reason for doing it! Good speech, remember, has a *purpose always*, and seeks ever the answer to the *specific* question: "*What can my group do about it?*"

ARGUMENTATION

The argument, however, can be considered as a basic type of speech. The argument is the type of speech which seeks to reach definite truths about definite issues. We start with an established premise and prepare our speech, using logical reasoning sup-

ported by evidence and proof, to reach the truth. We seek to change the belief of the audience to whom we are talking. Through the proof we offer, we hope to obtain assent to our proposition. We make our appeal on the basis of logic and not emotion; we are concrete, never abstract; we use authorities and facts, never trickery or guesswork. We anticipate the arguments of the opponent and prepare, in advance, refutation of those arguments. In other words, we analyze both sides of the question, find the issues common to both sides, determine the salient *main issues*, select the side we wish to uphold, and prepare our argument.

Many students believe that arguments are used only in debate. A debate is a series of arguments, presented on both sides of the question with time allowed for rebuttal. An argument may be given under many circumstances. It can be an editorial, an advertisement, a sermon. As a basic type of speech, it requires special preparation and analysis.

Regretfully, many students believe that when they argue they are making arguments. The pleasant chats we have with people, the many times we disagree, may or may not be arguments. Usually, they are expressions of opinion only, motivated by some prejudice. *Argument uses facts, never opinions; is free from prejudice; and seeks the truth about the proposition through appeals to logical reasoning.*

PERSUASION

The last of the divisions of speech is persuasion. Persuasion seeks the accomplishment of the specific purpose through appeals which are primarily emotional in approach. The use of motivating material (referred to later in this chapter), the recognition of the general rules of human behavior, fair play, humaneness in approach, pleasantness of manner, the personality of the speaker, all contribute to the persuasive appeal. *The illustrative*

material always is within the experience of the audience; it is familiar, concrete, vital. The methods and manner of the speaker, and his material, must strike emotional chords in the listeners.

Most of the things we do are done because of emotional appeals and stimuli rather than because of logical appeals. One example will illustrate this. Most of us invariably tip a waiter or waitress. Many times the service we have received is unsatisfactory. No attention whatever has been paid to us. Perhaps the meal itself has been poor. Yet because we do not wish to be considered a "cheap skate," we tip. There is no logical reason for doing so; as a matter of fact, logic would tell us not to tip. We may never be in the particular restaurant again. Emotionally, we do what the crowd does.

Analyze your own pattern of human behavior and see how many things which are part of your life are there because of emotional stimuli of one kind or another. Further cast the X-ray of inventory into your life and see how rarely you decide to do, to buy, to go, to act, because you have logically determined that the particular course was the most consistent one to follow.

Because of the important part that emotion plays in our lives, persuasion as a type of speech is worthy of much thought and consideration. We do wish, however, that people were more logical. An application of the principles of clear-cut reasoning would aid materially in solving many of the problems facing us. So many people give excuses for doing, or not doing, things; why not give reasons? So many of us follow the crowd, thinking, acting, as the crowd acts; why not reason things for ourselves and be individual personalities? Our speech manner and ability would increase in direct proportion to our development of the logical approach.

A good speech invariably will use all the forms of rhetorical discourse. Good speech will contain narration, vivid description, concrete explanation, and both logical and emotional appeals.

Always have a definite purpose: seek from the particular audience the definite response which you wish.

ANALYZE YOUR AUDIENCE

The second step in organizing speech material is analyzing the audience before which you will speak. Consider the following factors:

1. Age and general educational background.
2. Occupation and general professional interest.
3. Sex—men and women, all men, or all women.
4. The section of the country (for this affects many problems of human behavior).
5. Political affiliation.
6. Religious affiliation.

Other factors to consider which cannot always be readily determined are:

1. Previous speakers who have talked to the group and the titles of their addresses.
2. Historical background of the occasion.
3. Place in which the meeting is held (heating, ventilation, size, setting, arrangement, etc.).

Why this analysis? To accomplish the particular purpose for which we speak, we can make the speech effective only if we know the audience, their likes and dislikes, and their probable sentiment.

An example of this speech principle occurred recently when a speaker was invited by his local playground association to address the service clubs on the need for playgrounds. He analyzed the needs of his city, and told the members of the combined groups why they should co-operate in meeting these needs. He was successful in accomplishing his purpose. A visiting service

club member invited the speaker to address another club in a neighboring town and the speaker accepted.

Unfortunately, the speaker presented the same speech on the second occasion. We suppose he thought, "I spent a lot of time on this speech. It succeeded in X-town; it should go over in this neighboring community." But both the speech and the speaker were failures with good reason. The club in the nearby community had recently succeeded in having four playgrounds established near the city limits. The speaker had failed to analyze the new situation.

Another actual situation provides a further example:

A short time ago a professor of speech was asked to address a service club in northern New Jersey. The membership in this town—the doctor, the dentist, the butcher, the grocer, the plumber, the carpenter, the automobile dealer—were all business men in an industrial community. Their interests were the conditions of the local factories, the congested areas of the industrial section, tenements, the large percentage of foreign-born population. Analyzing this background on the basis of investigation which the speaker had made, he prepared a speech suitable for that club.

A visitor met the speaker and requested him to make the same speech the following Wednesday in Bridgeton, New Jersey.

The professor refused, explaining that the speech, designed for an industrial community, could not be effective in Bridgeton, a town in the agricultural section of New Jersey. The Bridgeton doctors, lawyers, and business men were concerned with the problems of the farmer: the too little rainfall, or the too great rainfall; the too little heat, or the too great heat. Even though the groups in both communities belonged to the same organization and had similar purposes, each had a different experience and behavior pattern.

There is an interesting sidelight to the many club meetings

where speakers perform. Week after week, organizations hold luncheons and dinners and, unfortunately, are never happy unless as part of a program they have at least one speaker. We checked the programs of a dozen organizations for a six-month period and compiled the following statistics. More than 300 meetings were attended by an average of twenty-seven people. A total of 548 speakers talked on as many topics. Four hundred and fifty-three explained how something was made, how something worked, how something was manufactured. Sixty-six discussed civic problems of the particular communities. Twenty-nine reported on conventions. Of the 453 speakers who explained how something was made, more than three-quarters of them were actually the manufacturers or promoters of the merchandise described.

DETERMINING YOUR MAIN ISSUES

The third step in the organization of speech material is listing the main ideas which are to be emphasized. Main ideas should be the foundation on which the speech is built. They should be the key thoughts that you wish the audience to accept. Selected carefully, each should be an integral part of the speech problem. It makes little or no difference whether you express these main ideas in terms of correct words, phrases or complete sentences. The important thing to remember is to divide your speech into a number of component parts, each of which will be one of the main ideas.

Assume you are planning an appeal for contributions to the community chest of your city. The purpose is clear; you wish a contribution. Your audience consists of business men who are interested in charitable work. You may have been chosen to speak because you are a member of the community chest committee or a leader in the official welfare of your community. You have been asked to talk for ten minutes.

In planning your speech, you naturally ask, "Why should anyone contribute to the community chest?"

Your answer seems obvious. "There is a need for the community chest. It is a practical charity. There will be benefits to unfortunates if we are successful. There has been no better way to raise money for charitable purposes. We who have the means are morally obligated to subscribe." These natural answers which you give to the natural questions provide the main ideas for your speech. Five key thoughts are involved:

1. Need.
2. Practicability.
3. Benefit.
4. No better plan.
5. Moral obligation.

With these five words and phrases five possible main ideas may be developed. If time does not allow us to handle all five, we may develop one or more, but the basic idea is to determine the important issues and to arrange our material accordingly. If we elect to discuss only *need*, we seek contributions to the community chest because of the great need. We have at our finger tips hundreds of examples and illustrations of needy cases. We have statistical information about the particular needs of our community. Since we have decided to pattern our speech organization on need, we present this information and seek our response on the basis of that need.

As we have said before, our conception of a good speech always answers the question: what can my group do about it? In this case the group can subscribe to the community chest because of the great need which exists.

In Chapter IV we have suggested how the main issues should be outlined and how the subordinate ideas should be arranged. To aid in making speech organization easier and more effective

we suggest that every speech should be outlined as completely as possible.

Every speech may be built through analysis on one or all of the so-called stock issues or main ideas: need, benefit, practicability, a better plan, and moral obligation.

The easiest, and at the same time one of the most effective ways to prepare a speech is to ask yourself several questions:

1. What do I want from my audience?
2. How can this be best accomplished?
3. What are my main issues?
4. What material shall I use to develop the main issues?
5. When? (When invariably means at the present time or in the immediate future and is designed for the particular audience.)

Naturally, the student may raise the question, "How many issues and how much material should I use in the preparation of the speech?" *For every five minutes of actual speech which you give, have in reserve fifty-five minutes of speech material which you could give.*

Have more material than you would normally use. Be able to select from your total store such material as will most nearly accomplish the purpose. The issues determined should be those which, when developed, will accomplish this purpose. The speaker must always remember that his job is to obtain from the audience the response he seeks. Any issue not relevant should be avoided. Any material which does not aid the accomplishment of this purpose should be ignored.

The average speaker seems to forget that the audience may be willing to accept his idea without having the speaker use needless repetition. *Wise selection of the right material to accomplish the particular purpose is the key to effective speech.*

Assume that you sell washing machines and have in your sales talk seventeen good reasons for the superiority of your product.

You are selling a prospective customer, and, after you discuss the third reason for buying your product, the customer agrees to buy a machine. Will you say, "Don't be silly, I still have fourteen reasons why my machine should be bought."

As a salesman you naturally would not bother with the other reasons. To give them would be foolish. The same theory holds for speech effort. Don't give seventeen reasons if three will do.

Another question which might be asked is, "What type of speech material should I use to develop the issues?"

We cannot offer set rules for the use of material. Speech material may be:

1. Illustrations.
2. Examples.
3. Facts.
4. Statistics.
5. Quotations of authorities.
6. Narration.
7. Description.
8. Exposition.
9. Personal experience.
10. Figures of speech.
11. Humorous stories.
12. References to people, places and things.

No one of these classifications of material should be used to the exclusion of other classifications. Some speeches could be more effective if they used instances from all types, others if the type of material was limited to a special classification. The average speaker will find that the trial and error method will aid in giving him the confidence he needs to select the best material for the best speech.

Once more we use the analogy of the salesman. There are no rules for successful selling except: "go out and sell." Modern sales managers believe that each sale should be a stepping stone

to a more successful approach the next time. Each prospect becomes a laboratory wherein technique of sales approach may be practiced and from which aid may be found to do a better job at the next call. Material of the sales approach will vary with every customer.

The beginning student should experiment with all types of speech material, seeking the best type of material for his own use. A few simple suggestions are offered:

1. Have all illustrations timely; that is, use material which is of today rather than of yesterday.

2. Have all illustrations big, intense—never insignificant.

3. Make all description vivid. Use color words, words which have shades of meaning and descriptive qualities.

4. As you use narration, have it move rapidly to the point and avoid all unnecessary repetition of time and place.

5. Reduce all statistics to a common denominator. For example, 37,000 deaths by automobiles each year, while in itself a ghastly total, is meaningless as far as numbers are concerned. If we should ask anyone to tell us how large a space would be needed for 37,000 people we would have as many different answers as we had people to ask. The figure 37,000 does not stress vividly the significance of the total. If, however, we reduce the larger number to simpler terms, or a common denominator, we may find that we have one automobile fatality every fifteen minutes, three people hurt during the time it is taking you to read this page. Statistics thus reduced become alive and impressive.

6. If you use statements of authorities, give the source and the importance of those authorities. Do not refer to authorities as "a well known man says." Call the man by name and tell the audience who he is and why he is qualified as an authority on the subject in question.

7. In your use of material, be specific and concrete, never gen-

eral and abstract. If you ask the average person the distance between two towns (which distance, we shall say, is exactly twelve miles), the individual will probably reply, "Well, I don't know, but let's see. I think it's about, well I'm not sure, somewhere around twelve miles." If it is twelve miles, just say it is twelve miles between A and B.

8. Keep your material moving in the direction of, and appealing to the primary instincts of human behavior. Every person who wishes to speak can profit greatly by studying modern advertising. Perhaps you recall the recent advertisement of a manufacturer of safety glass. In the center of the advertisement was a picture of a car. Inside the car was a beautiful little girl. The youngster was smiling and looking through the window, saying, "No harm can come to me, my daddy has safety glass in his car."

The appeal of the advertisement touched the heartstrings of every person who saw it. It was a direct appeal to our love for youngsters, our desire to have no harm befall those whom we love.

There are many fundamental appeals which govern human behavior: our appeals to safety, the desire for self-preservation, and the protection of our family and friends from any harm; the appeal to risk or chance, the desire to gamble, to give anything a try; the appeal to flattery or self-esteem, to have the respect of our neighbors and friends; the appeal to imitation, to be one of the crowd, the fear of being different; the appeal to service and helpfulness, the desire to be of aid to others.

An appeal to emotion can become a speaker's greatest asset. Naturally, it must be controlled and sincere. The speaker who deliberately plays on the emotions and does so only to accomplish an artificial response is a hypocrite. The judicious use of appeals to human behavior may make an audience accept the

thought and philosophy of the speaker more readily than any other type of speech approach.

There is in all of us a vulnerable spot. A wise speaker directs his material toward that vulnerability. He does so, however, kindly, courteously, sincerely.

9. Endeavor in employing your material to use what Doctor Overstreet calls his "yes response" technique. Doctor Overstreet, in his book, *Influencing Human Behavior* (a book all people interested in public speaking and selling might well read), establishes the premise that when we attempt to have an audience mentally assert our view two or three times, and are successful, the chance is (everything else being equal) that we will accomplish the purpose which we set out to achieve.

The "yes response" technique, in other words, means the approach to the audience through the use of speech material which seeks favorable audience reaction, both to the speaker and to his material. Suppose you have exercised care in what you say and how you say it. Your material will neither antagonize your audience nor suggest that they are inferior in any way. Rather, you will use that material which, through analysis, will be most likely to bring mental agreement with you.

10. Vary the type of your material. Use a combination of description and narration; offer argument and refutation at the same time; do not use the same stereotyped examples and illustrations; have all material novel, unusual, odd, different.

11. Avoid introducing your examples or illustrations with such worn out phrases as:

"I knew a man once who."

"You all know of."

"Favor with a selection."

"This is a rare privilege."

"With all due consideration."

"To make the great sacrifice."

"Our backs are against the wall."

"The powers that be."

"Poor working man."

"Time marches on."

"There was a fellow I once knew."

"That reminds me."

"We are greatly honored."

"I want to say this."

"I only want to say that."

"Every man, woman and child."

"The present generation."

"The lap of luxury."

"The school of life."

"I want to tell you an experience I once had."

"You may not believe this but it's true I swear."

"We are indeed fortunate in having with us."

"On the one hand; on the other hand."

"We are standing today."

"There is a time in each and every life."

The use of artificial, shop-worn expressions indicates a lack of progressive thinking. We have grown mentally lazy. The use of weary, blighted phrases and ideas, so often heard, is a lamentable weakness.

12. Use material which is applicable to your audience, material close to their experience. It should accomplish the specific purpose of your speech in terms of the audience analysis previously made. It should appeal to the audience because they are familiar with its general background and source. It must always be in good taste and must be worthy of the person speaking.

13. Consider, in the selection of any material, the relationship of the speaker to the audience. Is the speaker well known or is he a stranger to the group? If he is unknown, the choice of his material must be governed by authoritative background, which, when used, will add prestige to his speech.

After a speaker has prepared his main issues and selected the material which will most adequately support them, he should ask himself the following questions, as a means of determining whether or not he has completed the job of preparation:

1. Have I anticipated material for my introduction which will secure the immediate attention of my group?
2. Will my audience accept my main ideas? Are they likely to be hostile? Hostility of an audience toward the speaker's point of view may be overcome in several ways:
 - a. There are persons who honestly oppose your point of view. Applaud them for their stand.
 - b. Avoid being dogmatic. Do not take the position that your view and yours alone is the right one.
 - c. Avoid overstatement and exaggeration. Do not build artificial reasons for your side of the subject.
 - d. Ask for a fair hearing of your point of view.
 - e. Be tolerant.
3. Is my purpose specific and clear?
4. Have I selected the right material for the specific audience?
5. Have I a great deal of material which is either shopworn or of such a nature that it will not be accepted?
6. Have I considered all phases of the subject?
7. Have I planned this speech within the time limit?
8. Does my purpose run throughout the speech? Is that specific purpose the pattern into which all material has been fitted?
9. Have I adequate definitions for all terms which might not be understood by the audience?
10. Are my authorities sufficiently well known to be accepted without question?
11. Am I sold on the idea?

SPEECH FOR PRACTICE PURPOSES

For practice purposes certain fields may be helpful in the selection and organization of speech material. In each case an imagined situation should be considered. The fields are:

1. Biography.
2. Politics—local, state and national.
3. Science and invention.
4. Industry.
5. Sociology.
6. Entertainment—the theater, the movies, the radio, athletics.

Assume that we are addressing a history club on some phase of a current political problem. Such material as we assemble, information primarily educational and statistical, should be presented not to accomplish a specific purpose but as a report on the topic.

Assume that we are presenting before a literary club a biographical sketch, a book review, or a discussion of a play. The material used should be presented with the interpretation of the individual speaker's experience. Again, this would be a report, rather than a speech (according to our definition).

In the preparation of speech material, the cardinal requisite of good speech is an enthusiastic and powerful conviction about your subject. You cannot be enthusiastic over a subject about which you know little and care less; you cannot be enthusiastic and sincere if your choice of topic and material is mechanical or artificial.

The assembling of all speech material, as well as its presentation, is effective only if you, the speaker, enjoy making the talk.

SUMMARY

Select your topic on the basis of audience interest and your own knowledge. Determine the definite response you seek from your audience. This response is *always* the purpose of your speech.

Once you select your topic and determine your response, analyze your potential audience. Analysis will show you the needs of that audience in terms of your response. Make an outline of the key issues or main ideas which you plan to develop.

Select the material most suitable to the development of each of the main ideas. You may use examples, illustrations, statistics, personal experiences, quotations from authorities, reasoning, appeals to emotion, figures of speech, analogies, humorous stories, poetry, references to people, places and things, interesting narration, description, and exposition. Regardless of what you use, your material will be effective only if it is concrete, novel, intense, varied, unusual and applicable to your group.

Material is used by a speaker only to obtain his response from his audience. If an example, illustration or other type of material does not have a direct application, don't use it. Avoid all irrelevant references. One good example is worth three poor ones. One part of logical reasoning is worth ten parts of guess work.

Planned material is added to your outline. Each detail of your speech becomes a sub-head under one of your main ideas. It is wise always to have more material than you plan to use.

Each main idea should be introduced as a means of accomplishing your purpose. Each sub-head should be completely developed before the next sub-head is introduced. After each main idea, make a transition between it and the one which follows in your planned outline. Remember to make your entire speech coherent. Ideas must follow in a logical sequence. Unity must be preserved. Care must be exercised to have emphasis during the entire planned speech. *You must enjoy making the speech.*

SUGGESTED READINGS

- DALE CARNEGIE, *Public Speaking and Influencing Men in Business*, pages 31-99.
JOHN A. MCGEE, *Persuasive Speaking*, pages 22-151.
W. L. HARRINGTON AND M. G. FULTON, *Talking Well*, pages 1-8.
DONALD HAYWORTH, *Public Speaking*, pages 95-138.
HOWARD H. HIGGINS, *Influencing Behavior Through Speech*, pages 179-283.
HARRY A. OVERSTREET, *Influencing Human Behavior*, pages 9-86.
CHARLES W. WOOLBERT AND JOSEPH F. SMITH, *The Fundamentals of Speech*, pages 311-451.

CHAPTER IV

PREPARING THE SPEECH FOR DELIVERY

HOW TO USE THE OUTLINE

WE HAVE studied the basic steps in planning a speech. The discussion to this point has constituted a preliminary analysis of your speech problem before the actual oral preparation. The decision to be made now is whether you wish to memorize your speech or to employ the extempore method.

THE SPEECH WHICH IS WRITTEN AND MEMORIZED

The first method is to write your speech in full. Since the average speaker talks at a rate of approximately 150 words per minute, you will write about three thousand words for a twenty minute speech. After your speech has been written and corrected, you face one of two alternatives. You may read what you have written, droning in a lifeless voice as so many speakers do; or you may commit it to memory. We are wholeheartedly opposed to writing and memorizing any speech.

This statement runs counter to the procedure suggested by many speech teachers. For persons in certain positions there are speech occasions on which they present written messages. The President of the United States, the president of the New York Stock Exchange, the president of a large corporation cannot speak at any time on any question without the danger of being misquoted. Such misquotation might cause dire results to the economic and political structure of the nation. To prevent error in the transcription of their speeches, these speakers must follow the written copy of their addresses.

Many speeches delivered by prominent individuals are broadcast today over national radio networks and have some justification for being written. Also, radio has become a big business. Time on the air costs money. Commercial commitments make it necessary that time limits be observed. Therefore, we may excuse the written speech which is delivered on the radio because of the mechanical proprieties which have to be observed.

Regardless of whether or not there may be justification for the use of the written speech, we believe that the basic principles of speech effectiveness are lost through that type of presentation. It is impossible to anticipate all of the problems which may be present in any actual speech. Regardless of who the speaker is or what his message may be, he cannot be effective unless his speech has been based on the principles of our definition of public speaking which requires that we seek something definite from a given group at a given time.

Failure to seek a definite audience response is responsible for many poor speeches, and the principal weakness of the written speech is that it cannot recognize or allow for any change in the audience mind between the time of preparation and the time of delivery. Frequently the audience mind of one day is a different mind the next. Perhaps the speakers who write their speeches do not care whether or not the audience reacts favorably. Perhaps they do not wish to offer anything concrete or specific. They should be interested in audience reaction.

To gain confidence in yourselves and to increase your speech efficiency, do not rely upon the written and memorized speech. Speakers who memorize are more interested in trying to remember what was written than they are in having the audience interested in the logic, reasoning and pleasant presentation of the speech idea.

Unless a speaker has been trained in the art of interpretation, he usually delivers memorized material in a mechanical and artificial way. His mind, which should be at ease analyzing

the audience while he talks, is groping for words on a printed page, utterly oblivious to anything other than the speech he is trying to remember. Such mechanical presentation can do nothing but bore the audience.

The memorized speech makes no provision for events which may occur during the interval between memorization and presentation. Everyone, at one time or another, has listened to a program in which one speaker has repeated, practically word for word, what another has said. We have attended meetings where speakers have asked to talk first because, as one man said, "I do not know what I would do if somebody else talked on the same subject and spoke first." Through some sixteen years of experience in both teaching and speaking we have found many times that the better speeches have resulted from a spontaneous audience reaction either immediately before or during the speech. With a memorized speech this would have been impossible. We would have felt that we must continue giving what we had planned. Without the pages before us to refresh our memory, we would have been defeated if we had dared to inject some new material or change the original approach.

An experience of several years ago illustrates this point. A professor of speech had been asked to talk at the school commencement in a small town. He had never spoken in that community but prepared the speech on the basis of such information and analysis as he could obtain. Upon arrival at the school, he was ushered into the principal's office. Shortly, a poorly clad, elderly man came into the office carrying two boxes. He chatted with the speaker and said that he had been janitor of the building for a number of years. Smiling shyly he stated, "All the girls will wear my flowers." The principal explained that every year for the past twenty years the janitor had made corsages from the flowers of his own garden for the girls of the graduating class. This graciousness on the part of the janitor provided the pro-

fessor with an introduction to his speech which he could not have had if he had written the speech weeks before and committed it to memory.

A memorized speech is an admission that a speaker does not have confidence in himself. The speaker admits that he is unable to stand before an audience and talk conversationally with them. Every speech should be delivered in a spirit of conversation. All speech should be the pleasant exchange of ideas between the speaker and his audience for the purpose of accomplishing a specific response. If a speaker lacks this confidence to carry on a conversation he cannot make a good speech.

THE SPEECH WHICH IS WRITTEN AND READ

The man who reads a speech creates the idea that he did not consider the occasion worthy of adequately preparing the speech and giving it without the use of papers or notes. In following the manuscript he spends little or no time watching his audience. He forgets the simple speech rule, *be direct*. (Directness means looking at your audience all the time you are talking to them.) Reading makes no allowance for interruptions which may occur in the audience, and audience reaction must be observed constantly by any speaker. The audience is the barometer which tells the speaker whether or not his ideas are being accepted.

If a speech is long, the mere sight of many pages makes the audience fidgety. An audience should never be given the chance of estimating in advance how long it will take a speaker to read his speech.

Likewise, reading makes no provision for the use of gestures. It prohibits bodily activity or movement which may be needed to illustrate a point. Even if a reader does attempt to emphasize some point with physical movement, this movement is generally artificial. All gestures should be spontaneous and co-ordinated and require use of the whole body in order to be effective.

We should qualify the reading of reports and the giving of papers as distinctive types of oral presentation not coming under the head of public speaking. Many technical organizations recognize this condition in planning their convention programs. For example, an officer of a national scientific association sent a letter to all members who were to speak at the convention and asked them to prepare their speeches so that they could be delivered as speeches. The suggestion was made that the committee did not wish to have a series of speeches *read* at the convention. The point was stressed that the only things to be read would be the papers on various phases of research which in themselves were papers and not speeches. (We have listed suggestions for presentation and delivery of papers in Chapter XVI.)

EXTEMPORE METHOD

The extempore method of speech presentation uses the outline and permits delivery to be spontaneous and real. Many people are confused with the term extempore and use it synonymously with impromptu. Extempore speech is that which has been well prepared, adequately outlined, and orally practiced—but never written or memorized; while impromptu speech is that which is delivered on the spur of the moment without formal preparation.

The extempore method is the best method for the average speaker. It provides complete freedom by allowing adaptation of the speech at the time it is being given to changes in situation. It affords the speaker opportunity to stop at will and yet give a complete speech picture to the audience.

A luncheon speaker had been notified that he must finish at or before 1:30. He had been asked to prepare a twenty minute talk. After the luncheon, which ended at 12:50, the presiding officer introduced one member who had attended a regional conference. His report took twelve minutes. Then a representative from a visiting club was introduced and was asked to say

a "few words." He talked for eight minutes. Two members had anniversaries and one a birthday, and the combined greetings, songs, and good wishes took another ten minutes. The secretary read an urgent communication from the national president which took six minutes more. Then the speaker was introduced, and by the time the introduction was finished the clock on the speakers' table showed twenty-eight minutes after one. Remember he had been asked to talk not later than 1:30.

As the chairman finished the introduction, more than half of the membership started to leave. Most of them had appointments which they could not miss, and they did not want to interrupt by leaving during the talk. There was just one thing for the speaker to do, and he did it. He jumped to his feet and told the men who were half way out of their chairs to remain seated. He told them that he would make his talk in two minutes and asked them to remain. This was done and at 1:30 the program was over. The natural question might be, "He couldn't have given his twenty-minute speech in two minutes, could he?" Yet, that's exactly what he tried to do. He had planned his speech using the extempore method. Hurriedly, the main point he had planned to develop in the longer talk was immediately condensed and given *incompletely* in the shorter time.

This speech situation is not unusual. It arises frequently. Yet most speakers are unable to adjust themselves, as they should, to the circumstances which have arisen. The extempore method of speech would make such adaptation possible.

The extempore method always allows ample freedom in speech preparation. It allows you to draw on the full store of your material, if needed. It makes possible the use of any part of your material which circumstances may suggest should be used. You may use those illustrations and instances which seem most timely while you are actually speaking. (Often this cannot be determined until the speaker faces the audience.)

You have freedom in your delivery because you are not hide-bound with manuscripts or paper.

It allows the “you” which is so important, to go across to your audience and establish immediately the friendly “you and me” approach which is essential to effectiveness in speech. (This must be spontaneous and natural—never artificial.)

THE OUTLINE

In the extempore method an outline is used as the basis for practice and delivery and acts as a guide to the points in the continuity of the speech. The outline has three parts: introduction, body, and conclusion.

The Introduction

The introduction should be short and should include:

1. A statement of appreciation for the opportunity of addressing the group. (Such statements, however, must be sincere and spontaneous.)
2. A statement of the purpose of the speech. (A good rule to observe is: Within three sentences from the time you start, be in the heart of your speech.)
3. A recognition of the introductory remarks of the chairman.
4. A tie-up with what has gone before. (Always refer to previous speakers and acknowledge comments made on the program.)

The introduction should be prepared last. It must always recognize the actual speech situation. Never prepare in advance an artificial opening. The introduction presents the opportunity to establish a friendly relationship between speaker and audience. Take advantage of this opportunity.

The Body

As you think about your talk, list the many ideas which occur and do not worry about their continuity or importance. Write out key words which will indicate thoughts. Jot down as many

things as you can which may help the actual speech. Then select the best arguments or best reasons for believing in your speech idea. These will come as a result of analysis and thinking and will become the main issues of your speech. Each should be listed in the outline.

The body of the outline should contain:

1. The issues which will accomplish the purpose of the speech.
2. A number of subordinate headings under the main issues, each connected in logical order.
3. A statement of the desired response in terms of the audience analysis.
4. The analyses, the figures of speech, the examples, the stories, the illustrations, the statistics to support and prove the main issues.
5. The testimony of authorities.

The body of the outline may consist of words, phrases or complete sentences.

The Conclusion

After you have listed the main issues and the supporting speech material, you prepare the conclusion which should contain:

1. A summary of the main ideas.
2. A plea for acceptance or refusal of that which is advocated or opposed.

We have summarized these suggestions in a model outline used by all undergraduates in the speech classes of Rutgers University. Any style of similar outline may be used.

SUGGESTED MODEL OUTLINE

Title of Speech

Name

Date of Speech

Introduction

- A. Recognition of chairman.
- B. Statement of appreciation.
- C. Purpose

Body

- A. First Main Idea (Your first reason for seeking your response.)
 - 1. Sub-head—Examples, etc.
 - 2. “ —Illustrations, etc.
 - 3. “ —Facts, etc. } —(Speech Detail)
- B. Second Main Idea (Your second reason for seeking your response.)
 - 1.)
 - 2. } —Material to aid in developing your second issue.
 - 3.)
- C. Third Main Idea.
 - 1.)
 - 2. } —Material.
 - 3.)

Conclusion

- A. Summarize your ideas.
 - B. Make your plea for acceptance or rejection according to your purpose.
- Audience. List your group (viz., Rotary Club, New York; Boy Scouts).
- Purpose. Write out the definite response you seek.
- Relationship. What is your relationship to your audience? (For example, president of the Chamber of Commerce; member of a community club; secretary of a lodge, etc.)

Provision is made in the model outline for only three main ideas. If your speech requires more, add the necessary issues.

In the preparation of your outline, remember to select issues and material in terms of the needs of your audience. Every speech should be prepared for a specific group. Every issue (or main idea) should be selected and developed to accomplish your *specific purpose*. Your relationship to the group will govern the choice of your material. The time allowed for your speech also must be considered in your original planning and selection of material. Prepare your outline well in advance of the date for your speech. Doing so will guarantee a better speech than you would otherwise make.

SPEECH PRACTICE

Practice the speech from the outline—that is, visualize the audience and deliver the speech. Practice aloud. Imagine your audience before you. Simulate the actual speech situation. Practice with sincerity and industry.

The wise beginner will read and study the speeches of leaders in business and politics. He will attend meetings and hear the better speakers who come to his community. He will tune his radio to receive addresses by world figures. He will listen to the many excellent commentators whose speech material is so delightful. But this is not enough. *He must practice every day.*

Oral practice will aid in overcoming speech difficulties and will remove in time any inferiority complex which prevents development of a pleasing platform personality. In brief, it will make us *speech conscious*.

After you have prepared your material and made your outline, stand up in your living room, and, taking the first issue in the body of your speech, *start talking*. Say every possible thing that you can think of on that *one issue*. Give all your illustrations and your examples. As you stand in your living room, look

around at the chairs and imagine that each is occupied by a member of the audience before which you plan to speak. Once you exhaust the material on the first issue, start talking on the second in exactly the same way. Refresh your mind, in these early practices, of the continuity written in your outline. Spend fifteen or twenty minutes talking on the issues which you have planned. Then put your outline away and practice without attempting to recall exactly the sentence structure you previously used. If you have a basement in your home and you have occasion to fix the furnace, while there, address the washing tubs and ironing board. *Practice at every opportunity; practice every day; practice anywhere; practice aloud.*

Talking aloud on the issues in your outline will bring familiarity with the continuity of your outline. The more you practice the key issues and various illustrations, the more quickly you will acquire confidence in your material. Some of it will sound exceptionally good as you hear yourself give it; other portions will seem out of place. Keep practicing until finally you have the feeling that you know what you want to say. You have by now eliminated much of your original material. You have added new ideas and new illustrations. Your continuity is coherent. You are sure of yourself and your speech. Put your outline away. You are ready to go into the actual speech situation with complete confidence. You are ready to do a good speech job and do it *easily, simply and effectively.*

We have had business men in our classes who, every evening, went into the living rooms of their homes, and with mother and the children occupying chairs, a doll or teddy bear resting on the davenport, practiced the speeches which they intended to give a week later. We have had students who, as part of their speech program, talked to their fraternity groups after dinner. Oral practice of this type is essential for the average person who wishes to gain confidence and improve his general speech

manner. The best speakers are men and women who practice orally.

The oral practice you do should not be limited to your own home and family. It should be pursued at any time and in any place, always with a desire to improve through doing. The only condition which should govern your practice is: *it must be done*.

The combination of the outline (which contains the "fifty-five minutes worth of material for the five minutes of speech you plan to give") and oral practice will provide an opportunity to measure your speech development and improvement. The first speech you outline and practice will be rather hard. The second should be easier, and, as you continue, you will find the assembling of all speech material, the making of all outlines, and the hours of practice becoming more pleasurable.

IMPROMPTU SPEECH

The type of speaking used by the largest number of people is impromptu speech, the type of talking we do in the speeches of every day, the result of being asked without previous warning or preparation to take part in a discussion, lead a group, participate in a conversation. All speaking which does not allow adequate time for formal preparation is impromptu speech. Many students have asked if there is not a way to practice which will make impromptu speech more effective than the average of such speech efforts. The following set of rules may be used on any occasion when an impromptu speech must be made:

1. Determine the point of view to be expressed.
2. State that point of view, and support it with logic, reasoning, and available information.
3. Develop each point by itself, and continue the impromptu speaking by points.
4. Summarize each division of the talk as it is made and summarize all the divisions in conclusion.

Although these rules will help the purely impromptu speech, many so-called impromptu speeches need not be given without preparation. Most persons fail to anticipate common, practical speech situations, many of which could be anticipated and the talks planned in advance. The usual impromptu speech then could be a well organized extempore speech.

An executive attending a conference knows what the problems under discussion will be and can plan the comments he wishes to offer. The lodge committee chairman knows that he will have to make a report. He can be prepared to present that report in the best way possible. Oral practice in advance will help him to do a better job at the time of the meeting. The field representative knows that certain questions will be asked as he calls on his trade. Answers for these questions can be anticipated and prepared. All of these and similar so-called impromptu situations can and should be transformed into effective extempore speech.

Any conversation in which you take part may be reduced to the suggestions and limitations of the rules previously mentioned. (See Chapter XX for further suggestions on the art of conversation.)

There is unfortunately no pill, salve, or lotion which will aid anyone in becoming a better speaker. On the other hand, the old philosophy that a man has to be born a speaker is fallacious. Anyone who is a normal human being, possessing average intelligence, willing to observe the suggestions of speech common sense, can make a good talk at any time, under any conditions.

For most people, however, the will to acquire this speech ability takes time. It requires hours of oral practice. It presupposes hours of thinking and mulling over. If you are in a speech class and have an assignment for tomorrow you cannot prepare the talk at midnight and have it register effectively on the morrow. Speech material must be "eaten with," "slept with,"

made a definite part of the speaker. The urge to speak must be present, and a deep desire for self-improvement must be in the heart of the speaker. The mind is used only to organize speech continuity and to present that continuity in the most logical way. The spirit of a man will govern his speech effectiveness.

Without the desire and the willingness to spend hours in speech preparation, a person cannot hope to accomplish effective results. Thousands of men and women every year join evening speech classes and pay fees as high as one hundred dollars per course. While it is true that in stores you may pay an amount across the counter and in return receive merchandise which you may use without expending other effort, such is not the case with speech. You may read textbooks on public speaking; you may hear lectures on how to speak; yet you will not be able to talk in the easiest or most effective way unless you have the will to increase your own speech efficiency and are willing to spend hours in the practice of your speech efforts.

READING ALOUD

In addition to the oral practice of speech material every person reading this book should plan a program of reading aloud to augment the practice of the normal speech assignments. This reading aloud should be varied. It should follow a time limit of between ten and thirty minutes, twice a day. For example, one day read something from Dickens; the next, selections from the Bible; the next, poems from the works of Walt Whitman, Shelley, Keats, or Browning. You cannot follow a program of reading aloud without improving your sentence structure, speech style, speech manner, melody and rhythm, and vocabulary. We tend to remember what we hear. When we read aloud, we both see and hear the words.

Another method of practice suggested for the beginning speaker

is participation in as much conversation as possible. We overhear people extending greetings, passing the time of day, making inquiries. All of us do these things many times each day. Every time we participate in any conversation we have a chance to practice fundamentals of good speech. Years ago the art of conversation was something in which all people took pride. The radio and the bridge table did not take the place of pleasant family gatherings where groups sat around and chatted intelligently about things of interest. Today, however, in the rush and hurry of our twentieth century existence we find or overhear the following type of conversation:

"How 'r' yuh?"

"I'm fine, how 'r' yuh?"

"Whatcha doin'?"

"Not much. What ya doin'?"

"Same as ya."

"Well, glad tuv seen ya."

"So long."

If one took pride in his ability to speak, surely he would not indulge in such conversation. He would exercise care in the way he talked so that he might make the most favorable impression upon those with whom he had the conversation.

Speech consciousness would influence the average telephone conversation to become something more than a mere garbling of sounds. Most readers have been in some home or office and have overheard the following type of telephone speech: "Yeah"—"nope"—"huh"—"yeah"—"what's that"—"yup"—"yup"—"nope"—"nope"—"of course"—"goo-bye."

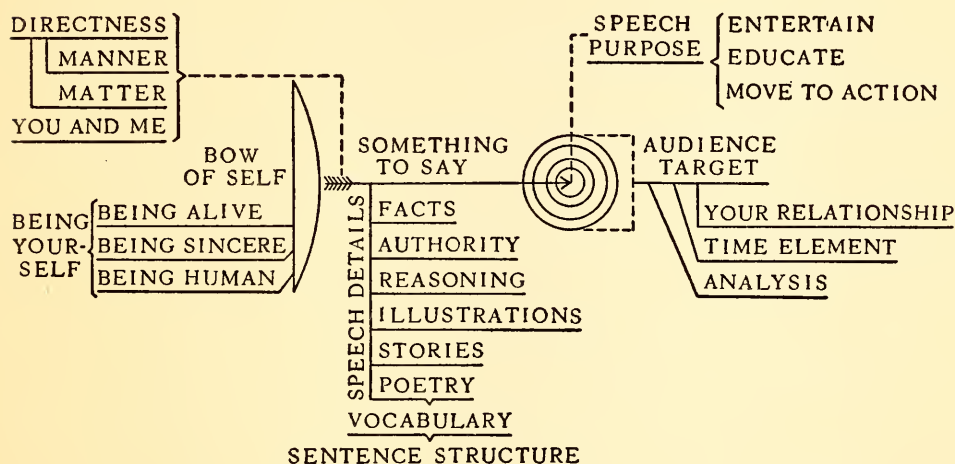
If by chance you do not indulge in this type of telephone conversation, you are probably the only person in your community with whom it is a pleasure to talk.

The exercise of care in the use of good sentence structure, the

right vocabulary, and charm of voice and manner with the avoidance of slurring sounds and phrases will do a great deal to improve your own ability to converse effectively.

THE SPEECH ARROW

Some years ago at Northwestern University, Professor Lew Sarett used a bow and arrow and a target to illustrate fundamentals of speech theory. We have reproduced the speech arrow chart (with the addition of the theories of this text) because we believe that it summarizes clearly and definitely our premises on the organization and arrangement of speech material.



The illustration shows the “bow of self,” the “arrow of speech,” and the “target of audience.” Giving a speech is not unlike shooting an arrow at a target with a bow. In both cases the speaker or the archer attempts to drive the point of the arrow into the bull’s-eye of the target.

The “bow of self,” which is the driving force behind the speech arrow, must have all of the human qualities of your own personality. The “bow of you” must be the sincere you,

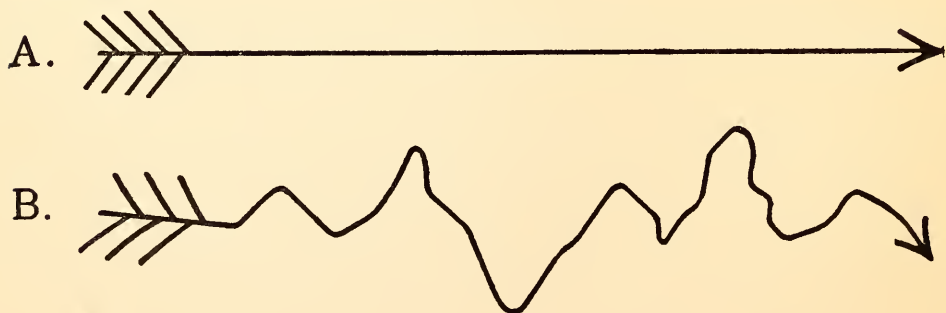
backed by the urge and desire to speak. This bow governs the flight of the arrow. The strength of the speaker, his personality, his earnestness, and his conviction will do much to influence the audience.

The "arrow of speech" contains the pertinent facts, the figures, reasoning, illustrations, examples, opinions of authorities—all of the material of the speech.

The "arrow of speech" must have a head. For, as the flight of an arrow is directed by the tip, so is the "arrow of speech" directed by its purpose which is the definite response you seek from your audience.

The "arrow of speech," which is the entire structure of the talk, must be constructed with a good vocabulary and good sentence structure. Unnecessary repetition, poor phrases, sentence structure which is too long, poor vocabulary, carelessness in enunciation, pronunciation, and articulation are to be avoided.

The "target of audience" is the specific audience for which the arrow has been prepared. If we wish to hunt we do not walk into the woods until we reach a clearing, aimlessly point the gun, and fire, hoping we may hit the game we are after. We stalk the game. Finally when we see the quarry, we take careful aim, with proper elevation and windage, and then fire. So it is with speech. We need to analyze our "target of audience," and then take aim and fire—hoping to effect our purpose by the logic and force of our material, presentation, and speech personality.



The diagram shows two speech arrows. The first represents a speech given by one who knew what he was going to say and who followed through, adhering strictly to the issues he planned to make and supporting them with adequate and appropriate material. He said what he had to say and then sat down.

The second arrow represents the efforts of another speaker who wandered in his speech. He started, and then stopped. He presented illustration after illustration. He gave examples which were irrelevant. He repeated himself unnecessarily. He finally reached his conclusion and finished his talk. However, he had no definite purpose; he had sought no specific response; he had failed to apply the simple suggestions of speech effectiveness. During the entire speech his audience had been wondering where he was going, and when, if ever, he would reach his destination.

Every speech should be planned with the idea of moving forward and reaching a planned terminal. Once that terminal has been reached, the purpose is accomplished and the speech is over.

SUGGESTED READINGS

ALAN H. MONROE, *Principles and Types of Speech*, pages 64-146.

LEW SARETT AND WILLIAM T. FOSTER, *Basic Principles of Speech*, pages 353-518.

HOWARD H. HIGGINS, *Influencing Behavior Through Speech*, pages 179-283.

IRVAH L. WINTER, *Persuasive Speaking*, pages 2-34.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Principles of Effective Speaking*, pages 103-223.

CHARLES H. WOOLBERT AND JOSEPH F. SMITH, *Fundamentals of Speech*, pages 326-416.

DONALD HAYWORTH, *Public Speaking*, pages 95-138.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speaking*, pages 65-82, 99-125.

VOCABULARY BUILDING

SUGGESTIONS FOR VOICE IMPROVEMENT

UP TO this point we have stated the mechanics for organizing speech material and for preparing this material to produce the most effective speech. Regardless of how well the speech is organized or how important the material may be, the audience impact at the time of the actual speech situation can be effective only in proportion to the manner in which we deliver the material we have planned.

The *what* we plan to say is always important. The *how* we say the *what* is often more important.

Most of us are careful of our appearance. We visit the dentist twice a year. We have our doctors examine us. Likewise, we see that our cars are properly overhauled, the carbon removed, the valves ground, the oil changed at regular intervals. In business, we take inventory and learn what products do not sell. It seems strange, then, that the average individual, so anxious to groom himself properly and care for his health, his car and his business, is so often careless in using his mother tongue. He fails to realize the great importance of the *how* in speaking.

If we analyze the average speech, or the average conversation of those of us who lay no claim to being speakers, we find a continual violation of most of the accepted rules of good speech.

Most people use limited, poor vocabularies, and slur the simplest speech sounds. They pay little or no attention to articulation, enunciation, and pronunciation (slovenly and careless speech mannerisms become bad habits). They do not take pride in

having melody and inflection in their voices. They have neither the desire nor the urge to become speech conscious or to improve their ability in using their mother tongue. Every person wishing to increase his speech personality should study ways and means of improving his voice.

In the field of voice improvement there are three words with which you should become familiar. They are enunciation, pronunciation, articulation.

Enunciation is the manner of utterance with regard to the fullness of tone and distinctness of articulation. (Distinctness)

Pronunciation is the act of uttering words with the proper sound and accent values. (Correctness)

Articulation is the utterance of a characterized series of sounds, especially consonants. It depends on the movement of the tongue, lips, and palate in the utterance of human speech. (Skillfulness)

The average individual enunciates poorly, pronounces incorrectly and articulates carelessly. To illustrate:

“Didjaeat”

“Lemme”

“Gotta”

“Doin”

“Dimond”

“Choclit”

“Betchu”

“Factry”

“Jist”

“Kep”

The above words and phrases are only a few of the many constantly used by the average speaker. We should use tongue and jaws energetically. These violations can be remedied easily by intelligent, clear-cut enunciation and articulation. The following expressions are typical of those used by the majority of people who do not take time to articulate carefully:

I yam for I am

C'mon for Come on

Cath'lic for Cath-o-lic

Liter'choor for Lit-er-a-ture

A'gin for A-gain

Be'cuz for Be-cause

Un'other for An-other

Ej'ication for Ed-u-cation

Mar'vul for Mar-vel	For'chin for For-tune
Pitcher for Pic-ture	Ex'cept for Ac-cept
Fil'lum for Film	Nex' for Nex-t
The'äter for The-a-ter	Champ'een for Champ-i-on
Rec'on'ize for Rec-og-nize	Foist for First
Slep' for Slep-t	Fur for For
Su'prized for Sur-priz-ed	Fren' for Friend
Wuz for Was	Ketch for Catch
Crik for Creek	Ath'a'letics for Ath-letics
Per'dikament for Pre-dic-a-ment	Uv for Of
Gov'ment for Gov-ern-ment	Amurrican for American
Pro'grum for Pro-gram	Batt'ry for Bat-ter-y
I'dear for I-dea	Reg'lar for Reg-u-lar
Por'trut for Por-trait	

ARTICULATION EXERCISES

The practice of reading articulation exercises will be found helpful in aiding the average student to overcome his careless speech manner. Such exercises, however, will be valuable only if the reading and practice are done with the idea of overcoming the slurred sounds. Sufficient practice will give the tongue and lips flexibility which will allow the making of better sounds. Read each exercise several times and train your ear to hear the correct sound which should be made.

1. What noise annoys a noisy oyster most? A noisy noise annoys a noisy oyster most.
2. Black bugs' blood. (Repeat three times rapidly.)
3. Rubber buggy bumpers. (Repeat three times rapidly.)
4. A little leaven leaveneth the whole lump. (Do not read as "whole ump.")
5. A sad dangler.
6. His crime moved me.
7. He will prate to anybody. (Not "pray.")
8. Strong Steven Stringer snared slickly six silky sickly snakes.

9. She stood at the door of Mrs. Smith's fish-sauce shop in the Strand welcoming him in.
10. Six slick slim slippery slimy sleek slender sickly saplings.
11. Chaste stars. (Not "tars.")
12. Max with a wax match.
13. A famous fish factor found himself father of five fine flirting females—Fanny, Florence, Fernanda, Francesca, and Fenella.
14. Five floppy Frenchmen foolishly fanning fainting flies.
15. A tutor, who tooted a flute, tried to tutor two tooters to toot.
16. Can a stammerer flatter a flatterer?¹

As you learn to hear yourself talk and learn to recognize basic sounds which you slur, it is suggested that you compile your own list of articulation exercises. Use words which have the basic sound you wish to improve. Use vocabulary which has the sound at the beginning (initial), in the middle (medial) and at the end of the word (final). Prepare sentences using these words and practice what you have written. For example, suppose your trouble is with the "t" sound. The word *tack* would give you the initial "t"; *butter* would give you the medial; *next* would allow you to sound the final consonant. Then you might prepare a sentence reading: tack the tub of butter next.

Prepare as many sentences as possible, using as many varied words as possible, for every sound which you know you slur or fail to articulate properly. If you have never criticized your articulation, you can gain a fair idea of the sound of your own voice by standing close to a facing wall, cupping each hand back of an ear, and talking. A little practice will enable you to recognize any deficiency.

WORDS COMMONLY MISPRONOUNCED

Not only do most people slur sounds, substitute one vowel sound for another, drop syllables and final consonants, but also

¹ These several exercises are taken from Nattkemper and James' splendid volume, *Power in Speech*, Expression Company.

the majority of speakers mispronounce words in the commonest, everyday vocabulary. Good usage as expressed by educated men and women is, in the last analysis, the governing law of good pronunciation. Consider the simple word, "c-e-m-e-n-t." It is pronounced by most people with the accent on the last syllable "se-ment'," yet one of the accepted pronunciations of this word is "sem'ent." If the average person reading this book would pronounce the word as "sem'ent," people generally would believe that the user was affected. The question of correct accent and the correct pronunciation of long and short vowel sounds should be governed by the accepted practice of the American speaking public. Our authorities will always have to be the standard dictionaries.

Many words in common use today are mispronounced by most people, an error probably due to the fact that the average individual never studies his dictionary. Perhaps he has never expressed any curiosity as to whether or not the vocabulary he uses is mispronounced.

To illustrate this point consider the following words:

data	should be	dāta (long a)
apparatus	should be	apparātus (long a)
gratis	should be	grātis (long a)
status	should be	stātus (long a)

Most people mispronounce the above four words by using the short "a." In the same way, study will show us that our entire vocabulary is full of words which either we mispronounce or misaccent. A person wishing to improve his vocabulary, however, will make it a point to check common words to determine definitely what the accepted form is for each pronunciation. The following words are usually misaccented.

"Interesting." Most people accent this word on the "est." It should be accented on the first syllable and pronounced "in'teresting."

“Acclimate,” should be accented on the second syllable and pronounced “ac-clī’mate.”

“Detail” should be accented on the last syllable—“de-tail’.”

“Research” should be accented on the last syllable—“re-search’,” not “re’search.”

“Comparable” should be accented on the “com.” Most people say “com-par’able.”

We offer several lists of commonly mispronounced words and misaccented words under the various heads and categories which we have discussed. The following words should be pronounced with the long sound of the vowel A (the A in DAY):

alma māter	grātis	quāsi	ultimātum
āpex	ignorāmus	rādiātor	verbātim
apparātus	implācable	sālient	rādio
āviātion	pro-rāta	stātus	grimāce
blātant	pāthos	strāta	Phāraoh
dāta	plāgue	tornādo	

Use the long I (the I in ICE):

bīography	dīgest (noun)	tribūnal
clīentele	chīropodist (kī-rop’)	vīand
fīnis	quinīne	

Use the short I (the I in IT):

admīrable	cowardīce	docīle	semī
antī- (prefix)	dīgestion	facīle	indīgestion
antīdote	dīploma	respīte	Ītalian
civilīzation	dīvorce	genuīne	lubrīcate
conspīracy	fragīle	hemī	mīschīevous
iodīne	fīnance’	heroīne	

Use the long E (the E in EVE):

abstēmious	crēdence	sēnile	precēdence
amēnable	hystēria	dēpot	vēhement
cafetēria	pēnalize	crēek	

Use the long O (the O in ROW):

pillōw	pianō	potatō	Ohīō
tomatō	tobaccō	widōw	swallōw
			(not swallow)

Use the long U (the U in MUSIC):

allūre	gratitūde	institutīon	news
opportūnity	tūbe	lūre	delūsion
assūme	cūlinary	dilūte	stūdent
avenūe	dew (U sound)	dūty	stūpid
credūlity	dūe	dūly	Tūesday
			nūmerous

Much carelessness in speech is due to failure to accent or pronounce the total number of syllables in any given word. Many times—as in the word athletics—we find an addition to the syllables and the word pronounced as ath-a-letics. Usually, however, the error is not one of adding sounds, but of dropping syllables. The following words should be pronounced using three syllables:

bev-er-age	dex-ter-ous	cel-er-y	gro-cer-y
boun-da-ry	di-a-mond	choc-o-late	jo-vi-al
bur-i-al	fam-i-ly	li-bra-ry	mem-o-ry
Cath-o-lic	fed-er-al		

The following list should be pronounced using four syllables:

a-e-ri-al	de-liv-er-y	in-ter-est-ing	sec-re-ta-ry
cer-e-mon-y	ex-pe-di-ent	mem-o-ra-ble	u-su-al-ly
ac-cu-ra-cy	in-er-ti-a	pneu-mo-ni-a	val-u-a-ble
	hy-gi-en-ic		

The following words should be pronounced using five syllables:

lab-o-ra-to-ry
con-si-der-a-ble
ac-com-pa-ni-ment

Check your own use of faulty syllabication and improve your general speech by exercising care in pronunciation. Many words of the following list are wrongly accented by the average speaker.

Do you accent the first syllable of the following words?

ad'mirable	con'trary	im'pious	res'pite
ad'vent	con'versant	in'famous	syr'inge
ad'verse	con'tumely	in'dustry	ve'hement
af'fluence	dec'ade	in'terested	the'ater
a'lias	des'picable	in'teresting	rep'utable
car'ton	ex'quisite	lam'entable	in'fluence
chas'tisement	for'midable	main'tenance	rev'ocable
com'bat	gon'dola	mis'chievous	pre'amble
com'parable	har'ass	pref'erable	im'potent
con'crete	hos'pitable	rap'ine	

The following words should be accented on the second syllable:

ad-dress'	de-tour'	re-course'
ab-do'men	gri-mace'	en-core' (verb)
ac-cli'mate	pre-ce'dence	dis-course'
a-dept'	ir-rev'o-ca-ble	a-dult'
con-do'lence	mu-nic'i-pal	dis-charge'
in-cog'nito	re-search'	al-ter'nate-ly
in-com'pa-ra-ble	re-source'	va-ga'ry
in-ex'pli-ca-ble	ro-mance'	bur-lesque'
in-qui'ry	py-ram'i-dal	ir-rep'a-ra-ble
be-troth'	re-fut'a-ble	pro-test' (verb)
in-ex'tri-ca-ble	re-me'di-a-ble	con-test' (verb)
cog-no'men	clan-des'tine	a-me'na-ble
de-fect'	mu-se'um	in-dis'pu-ta-ble
de-tail'	ly-ce'um	re-spir'a-to-ry
	rou-tine'	

In addition to the list of words given above which should be checked and reviewed for the purpose of correct accent and pronunciation the following are words which are commonly mispronounced. Only the preferred form (as given in the Fifth Edi-

tion, Webster's Collegiate Dictionary, G. & C. Merriam Co., Springfield, Mass.) is given:

adagio	à-dä'jō	brooch	brōch
adobe	à-dō-bě	buffet	bōō-fā'
advertisement	äd-vŭr'tiz-měnt	(sideboard)	
aerial	ā-ē'rī-ăl	buffet (blow	bŭf'ět
aeroplane	ā'ēr-ō-plān	with the	
aggrandize	ăg'răn-diz	hand)	
albumen	ăl-bŭ'měn	caffeine	kăf'ě-ŷn
alloy	ă-loi'	Cairo	Kī'rō (Egypt);
ally	ă-lī'		Kā-rō (U. S.)
almond	ă'münd	Calliope	kă-lī'ō-pě
alternate	ăl'těr-nāt	caloric	kă-lör'ik
(verb)		canine	kă-nīn' or
alternate	al'-těr-nīt		kā'nīn
(noun)		cantaloupe	kăn'tă-lōp
Amherst	Am'erst	carte blanche	kärt blānsh'
anchovy	ăn-chō'vī	cello	chěl'ō
antarctic	ănt-ărk'tik	cerebral	sěr'ě-brăl
apropos	ăp'rō-pō'	cerement	sēr'měnt
aqueous	ă'kwě-ŷs	champion	chăm'pī-ŷn
aroma	à-rō'mă'	chic	shēk
attache	à'tă-shă'	chiroprapist	kī-rōp'ō-dīst
au revoir	ō'rě-vwăr'	chlorine	klō'rīn
avoirduois	ăv-ěr-dŭ-poiz'	clientele	klī-ěn-těl'
aye	ā or ī	clique	klēk
banquet	băn'kwět	coadjutor	kō'ă-jōō'těr
baton	bă-tôn'	comptroller	kōn-trōl'ěr
Beethoven	Bă'tō-věn	conjure	kōn-jōōr'
betroth	bě-trōth'	(adjure)	
bicycle	bī'sī-k'l	conjure	kŭn'-jěr
bitumen	bī-tŭ'měn	(charm)	
bivouac	biv'wăk	contour	kōn'tōōr
boatswain	bōt'swān or	(noun)	
	bō's'n	contour	kōn'-tōōr
bona fide	bō'nă fī'dě	(verb)	
bouquet	bōō-kă'	coquette	kō-kět'
bourgeois	bŭr-jois'	cornet	kōr'nět
(noun)		croquet	krō-kă'
breeches	brīch'ěz	cuisine	kwě-zěn'
brigand	brīg'ănd	dahlia	dăl'yă
brochure	brō-shŭr'	deaf	děf

decade	děk'ād	geyser	gī'sēr
decollete	dā-kōl'-tā	Ghoul	gōōl
decrepit	dě-krěp'it	gladiolus	glā-dī'o-lūs
demise	dě-mīz'	glamour	glām'ēr
dishabille	dīs-ā-bēl'	government	gūv'ēr-n-měnt
docile	dōs'il	granary	grān'ā-rī
dolorous	dōl'ēr-ūs	halcyon	hāl'sī-ūn
dramatis	drām'ā-tīs	harass	hār'ās
personae	pēr-sō'nē	heinous	hā'nūs
eczema	ek'zē-mā	hirsute	hūr'sūt
enervate	ěn'ēr-vāt	hospitable	hōs'pī-tā-b'l
ennui	ān-nwē'	hovel	hōv'ěl
enroute	äng-roōt'	hydrangea	hī-drān'jē-ā
envelope	ěn'vē-lōp	hygiene	hī'jēn
era	ē'ra	hegira	hē-jī'ra
exotic	ęg-zōt'ik	hiccup	hīk'ūp
exquisite	ěks'kwī-zīt	horizon	hōrī'zūn
extant	ěks'tānt	hysterics	hīs-tēr'iks
extempore	ěks-tēm'pō'rě	implacable	īm-plā'kā-b'l
extol	ěks-tōl'	indecorous	īn-děk'ō-rūs
facile	fās'il	industry	īn'dūs-trī
faucet	fō'sět	inquiry	īn-kwīr'ī
February	fēb'rōō-ā-rī	interpolate	īn-tūr'pō-lāt
finale	fē-nā'lā	iodine	ī'ō-dīn
finance	fī-nāns'	idea	ī-dē'ā
financier	fīn-ān-sēr'	impious	īm'pī-ūs
flaccid	flāk'sīd	infamous	īn'fā-mūs
forbade	fōr-bād'	inexorable	īn-ěk'sō-rā-b'l
fugue	fūg	infantile	īn'fān-til
fetish	fē'tīsh	ingenue	ān-zhā-nū'
forehead	fōr'ēd	insatiable	īn-sā'shī-ā-b'l
fungi	fūn'jī	irremediable	īr'e-mē'dī-ā-b'l
gape	gāp	irreparable	ī-rěp'ā-rā-b'l
Goethe	Gū'te	irrevocable	ī-rěv'ō-kā-b'l
grievous	grēv'ūs	jocund	jōk'ūnd
gallant	gā-lānt',	juvenile	jōō'vē-nīl
(noun)	gāl'ānt	kiln	kīl
gallant	gāl'ānt	lamentable	lām'ěn-tā-b'l
(brave)		leisure	lē'zhūr
gallant	gā-lānt'	lettuce	lēt'īs
(polite)		lever	lē'vēr
gaol	jāl	licorice	līk'ō-rīs
gaseous	gās'ē-ūs	lineament	līn'ē-ā-ment

literati	līt-ê-rā'tī	pharmaceutic	fār-mā-sū'tīk
livelong	līv'lông	pianist	pīăn'-ist
loath	lōth	piquant	pē'kănt
loathe	lōth	posse	pōs'ê
luxury	lūk'shōō-rī	prima facie	prī'ma-fā'shī-ē
laboratory	lăb'ô-rā-tô-rī	prodigy	prōd'ī-jī
legislature	lēj'is-lā-tūr	psychiatrist	sī-kī'ā-trīst
liaison	lē-ā-zông'	puerile	pū'ēr-il
library	lī'brā-rī	pageant	păj'ënt
lithograph	līth'ô-grăf	pantomime	păn'tô-mīm
ludicrous	lū'dī-krūs	paprika	păp'rī-kā
medieval	mēd-ī-ē'văl	papyrus	pā-pī'rūs
(mediaeval)		paraffin	păr'ă-fīn
menu	mēn-tū'	patriot	pā'trī-ôt
municipal	mū-nīs'ī-păl	patriotic	pā-trī-ôt'ik
maniacal	mā-nī'ā-kăl	patron	pā'trūn
mausoleum	mô-sô-lē'ūm	patronage	păt'rūn-ăj
meerscham	mēr'shôm, -shūm	pedagogue	pēd'ă-gōg
meningitis	mēn-īn-jī'tīs	pedagogy	pēd'ă-gō-jī, -gōj-ī
mercantile	mûr'kăn-tīl	peremptory	pēr'ēmp-tô-rī
micrometer	mī-krôm'ê-tēr	phaeton	fā'ê-tôn
necromancy	něk'rō-man-sī	phonics	fōn' iks
negligee	nęg-lī-zhā'	phthisic	tīz 'ik
nomenclature	nō'mēn-klā-tūr	phthisis	thī'sīs
naive	nā-ēv'	placable	plā'kā-b'l
nape	nāp	placard	plăk'ărd
nascent	năs'ënt	(noun)	
nausea	nô'shē-ă	placard (verb)	plă-kărd'
nauseous	nô'shūs	plait	plăt, plēt
nonpareil	nōn-pā-rěl'	plebeian	plē-bē'yăn
notable	nō'tā-b'l	poignant	poin'ănt
(remarkable)		pomade	pō-măd'
notable	nōt'ă-b'l	poniard	pōn'yărd
(thrifty)		posthumous	pōs'tū-mūs
onyx	ōn'īks	precedence	prē-sēd'ēns
orchestra	ôr'kēs-tră	precedency	prē-sēd'ēn-sī
orchestral	ôr-kēs'trăl	precedent	prēs'ê-dēnt
orotund	ō'rô-tūnd	(noun)	
orthoepist	ôr'thō-ê-pīst	precedent	prē-sēd'ënt
orthoepy	ôr'thō-ê-pī	(adj.)	
obeisance	ô-bā'săns	predatory	prēd'ă-tô-rī
pathos	pā'thōs	predecessor	prēd-ê-sēs'ēr

predilection	prē-dī-lĕk'shŭn	sacerdotal	sās-ēr-dō'tāl
preferment	prē-fŭr'mĕnt	salient	sā'lī-ĕnt
pretense	prē-tĕns'	senile	sē'nīl
pretty	prīt'ī	shibboleth	shīb'ō-lĕth
probity	prōb'ī-tī	sinecure	sī'nĕ-kūr
protean	prō'tĕ-ān	sobriquet	sō-brĕ-kā'
provocative	prō-vōk'ā-tīv	sonorous	sō-nō'rŭs
pumpkin	pŭmp'kĭn	sotto voce	sōt'tō vō'chā
pyramidal	pī-rām'ī-dāl	sublunary	sŭb'lŭ-nā-rī
qui vive	kĕ-vĕv'	subtle	sŭt''l
quinine	kwī'nīn,	suite	swĕt
	kwī-nĕn'	telepathy	tĕ-lĕp'ā-thī
quixotic	kwĭk-sōt'īk	tenet	tĕn'ĕt
	(see Don	tepid	tĕp'id
	Quixote)	Terpsichore	tŭrp-sĭk'ō-rĕ
rapine	rāp'īn	topographic	tōp-ō-grāf'īk
raillery	rāl'ĕr-ī	topography	tō-pōg'rā-fī
recess	rĕ-sĕs'	transmigrate	trāns-mī'grāt
recourse	rĕ-kōrs'	tremendous	trĕ-mĕn'dŭs
referable	rĕf'ĕr-ā-b'l	troche	trō'kĕ
refutable	rĕ-fŭt'ā-b'l	truculent	trŭk'ŭ-lĕnt
resoluble	rĕz'ō-lŭ-b'l	theater	thĕ'ā-tĕr
respirable	rĕ-spīr'ā-b'l	tiara	tī-ā'rā
respite	rĕs'pīt	ultimatum	ŭl-tī-mā'tŭm
revolt	rĕ-vōlt'	vagary	vā-gā'rī
ribald	rīb'āld	viscount	vī'kount
robust	rō-bŭst'	volatile	vōl'ā-tīl
regatta	rĕ-gāt'ā	valet	vāl'ā or vāl'ĕt
recognize	rĕk'ōg-nīz	vaudeville	vōd'vīl
rendezvous	rān'dĕ-vōō	victual	vīt'l
reptile	rĕp'tīl	vitamin	vī'tā-mĭn
saline	sāl'īn	Wednesday	wĕnz'dī
sanguine	sāng'gwĭn	with	wĭth
secretary	sĕk'rĕ-tā-rī	Yosemite	Yō-sĕm'ī-tĕ
semester	sĕ-mĕs'tĕr	zealot	zĕl'ŭt
sine die	sī'nĕ dī'ĕ	zodiacal	zō-dī'ā-kāl
spontaneity	spōn-tā-nĕ'ī-tī	zoology	zō-ōl'ō-jī
status	stā'tŭs		(not zōō-)

Learn at least one new word a day. Whenever you see a new word write it down. This "word a day" will aid in improving and enlarging your vocabulary. It is not enough, however, to

write the word. You must learn pronunciation, accent, and meaning of these daily words. Then you must master this new vocabulary through use. The new-word-a-day feature in your local newspaper will help in this program. It is also good policy to scan through the dictionary in idle moments, noting new words which may be used in your everyday conversation. Never be satisfied until you can pronounce properly and define accurately every word that you read.

Correct pronunciation automatically increases speech melody. Slurring of sounds and general carelessness in articulation is the chief cause for most of the monotony present in so many speakers. There are many suggestions to aid the student of speech overcome carelessness of articulation and pronunciation. However, before studying such suggestions he should know something about the mechanism which makes speech possible.

THE SPEECH MECHANISM

The center of all speech is the larynx or voice box in which are located the vocal bands. These bands are two ridges of elastic tissue which project from the sides of the larynx. Above the vocal bands are another pair of ridges called the false vocal bands. These, with the epiglottis, help keep food from the respiratory system. For the production of voice the bands vibrate along their entire length. As increased air pressure is applied and the bands begin to vibrate, the air above them is set in motion, and voice is produced. Muscles of the larynx separate, tense and relax, lengthen and shorten, and, with the movement of the vocal bands upward and downward, control the duration of tone and pitch. The space between the vocal bands and the false vocal bands is called the glottis. The space is widened to end a tone and widened to initiate one. When the vocal bands are tense and lengthened, the pitch of the voice

rises; when they are relaxed and shortened, the pitch is lowered. Resonance and quality of voice are controlled by sets of muscles located at the opening of the larynx. This part of the vocal mechanism is known as the pharynx and is the resonating cavity which extends from the larynx upward to the base of the skull. Its chief function is to produce tone quality. A moderate decrease in the size of the pharynx produces brilliant tones; too great a decrease produces strident or shrill tones.

The mouth, lips, teeth, hard and soft palates and lower jaw are all essentially part of the mechanism of the voice. It is upon these that voice control and voice melody, pitch and force depend.

So complicated a mechanism as the instrument of speech needs thorough training to develop its greatest possibilities. Training for pitch, for example, involves both the hearing apparatus and the vocal bands. The development of volume depends upon both the breath pressure and the use of resonators.

In some ways the voice may be likened to a musical instrument having three parts: a motor, a vibrator and a resonator. In a violin, the motor is actuated by the bow of the violin; in voice, the motor is actuated by a stream of air. The vibrator of the violin may be the silk or gut strings; in the voice, it is the vocal bands. The resonator is the cavity of the body of the violin; in the voice, it is the cavities of the nose, mouth, throat, and sinuses.

The human sound-producing mechanism consists of a source of air supply to motivate the sound system. The lungs and bronchial tubes form the air reservoir and in combination with the muscles of the thorax supply the air pressure for the vocal bands. The vocal cords in the larynx provide the vibrating mechanism which is put into action by the air pressure. The muscles to which the vocal cords are attached help control the length of the sound waves produced. When the vocal cords are

separated, low pressure air in large quantities flows through and produces the sound waves with low frequency. When the cords are brought close together, less air at higher pressure produces the higher frequencies. It is muscular control of these cords which gives inflection to the speaking voice.

The cavities of the pharynx, the oral and nasal cavities, as we have pointed out before, form the resonance chambers which help give quality to the speech tones. All speech is accentuated through these resonance chambers.

In addition to the vocal mechanism all humans have a center of mobility and thought located in the cerebrum. It is here that thoughts are recorded and when properly stimulated are directed and connected to appropriate muscular activities which result in audible speech transmission.

This stimulation, however, must observe certain basic principles:

1. The stimuli must be adequate. Lack of intensity of stimuli is responsible for the audience reaction, "Louder please."

2. The stimuli must be within the range of the receptor equipment (hearing of the audience). Some ear mechanisms are not as sensitive as others and cannot receive stimuli on a frequency that is too high or too low. This is perhaps more important in singing than in speaking, but it must be given consideration by some speakers who speak with sufficient intensity but within a frequency range which is either too high or too low.

3. The stimuli must be appropriate to produce the desired responses. If an emotional response is desired, the stimuli must be those which will produce the desired response.

Voice and how to make it, like a good many other things, is taken for granted by most of us. Yet everything we see in the action of people and everything we may hear in someone else's voice may be a sign or signal of meaning or thought. Good voice is interesting and pleasant to hear. The squeak and growl, the

shrill and strident voice are handicaps to anyone who may wish to be successful or who wishes to be considered as having a pleasing personality.

RULES FOR IMPROVING THE VOICE

There are a few simple rules for improving the voice. The first suggestion is to learn to open the mouth when talking. The average individual keeps his or her mouth almost completely shut. The five vowels of the English language should be made with the mouth open. If you will stand before a mirror, practice sounding A, E, I, O, U, and observe the mouth opening, an appreciable difference in tonal quality will be immediately distinguishable when the mouth is completely open. In addition to the open mouth, the instruments of speech proper must be used to have good articulation. The teeth, tongue, and lips all play an important part in the manufacture of good sound. If the lips are held tight, the teeth have a tendency to come close together, and the mouth as a result remains closed. We may, if we do this, become ventriloquists without difficulty in a short time. However, since we do not make a living throwing our voices we should use the speech mechanism to give us maximum melody and inflection.

Learning to breathe properly, having the air come from the lower lungs, will also aid in better tone production. Erect carriage, with shoulders back and head up, will likewise aid.

Avoid talking out of the side of the mouth or using too much head movement. Any artificial movement or use of the speech mechanism will make for poor voice.

Many splendid texts have been written which offer exercises for practice for voice improvement. We suggest that those given by Dr. Raubichek in her book, *Improving Your Speech*, will be found helpful by any student who has articulation difficulty.

If you are conscious of a speech defect such as stammering or,

lipping, consult an eye, ear, nose and throat specialist to determine whether an organic disturbance exists. Since ninety per cent of all serious speech defects are functional and psychological disorders, rather than organic, you should also consult a trained speech teacher who can, through the suggestion of proper exercises, effect cures even in cases considered hopeless.

So far in this chapter we have discussed only one phase of voice, the actual manufacture of sound either in individual words or in sentences. There are other phases of voice which are equally as important as articulation and pronunciation: inflection, which is defined as a change in pitch within the word; melody, the changes in pitch within the sentence; force, the degree of loudness in the tone; pitch, the "up and down" or rise and fall of tone; and quality, the general pleasantness and richness of tone.

Most speeches are ineffective because of the manner in which they are delivered. The general vocabulary may be correct and properly used; the articulation may be clear and concise; but there is a sameness in tone or droning of voice, or a monotone of delivery, which takes the well prepared speech and reduces its effectiveness tremendously.

Have as much variety of expression as possible in your speaking. This variety may be a conscious "up and down" of tone. It may be a definite attempt to emphasize some words with a stronger voice than others. It may mean a change in the rate of delivery which automatically affords variety. By listening to good speakers who have melody and inflection in their voices, you may train yourself to recognize the beauty and charm of a melodious voice. Avoid harshness, twang in voice, or sing-song utterance (a constant series of "ups and downs" all in the same tempo).

Before you can improve your voice you must be conscious of your errors. Most of us have a sameness in tonal delivery

which has become a habit. We have never analyzed our own speech, and as a result are not conscious of our drabness and monotone. Since all of us have some speech deficiency, it is well to understand that we can improve our voices. *No person needs to talk in a monotone. No one needs to have a sing-song manner of presentation. No one needs to talk in a flat, lifeless voice.*

It is a real treat to listen to the sound of a cultured and musical voice. Such a voice has a persuasive quality which makes people listen. The successful business man is the individual who is constantly trying to improve his manner of speech, constantly practicing to develop melody. He listens to himself and makes mental note of all errors and omissions in articulation and enunciation. He seeks to possess a voice rich in quality, melody, and inflection.

A suggestion to help you improve your melody is the use of short sentences. Most of us fall into the error of the “*anda*” speaker. The “*anda*” speaker, never having learned to make short sentences, to use the “period” at the end of ideas, or to use the pause—which may be one of the most effective parts of speech manner—speaks as follows:

“I went downtown *anda* I saw Jim *anda* I said to Jim, where are you going? *Anda* Jim said, I don’t know *anda* . . .”

Another suggestion for voice improvement is to avoid adding *er*, *eh*, *ah*, to any word or phrase. Many people feel that they must add some “grunt or groan” to every other word they utter. The mere fact that they do this only adds to their monotone.

The speaker wishing to improve his tonal quality will avoid the repetition of the same words at the start of every sentence—the “now” and “well” and “so” for sentence connectives. Any repetition of this type makes for monotone of delivery.

Dr. William Brigrance, professor of speech at Wabash College, defines an unsatisfactory voice as “one that is muffled, guttural, strident, rasping, shrill, raucous, monopitch, flat, nasal, or in

which articulation is so blurred that those listening must continually resort to that most monotonous phrase in conversation, 'What did you say?'"

If you would avoid an unsatisfactory voice, make all sounds of your speech in your mouth. Good speakers do not form their tones in the back of their throats nor in the head nor breathe them through the nose.

Dr. Brigrance lists four rules of distinct speech: "First, use the entire mouth in speaking. Sound the front vowels at the front of the mouth, the middle vowels at the middle, and the back ones at the back. The vowel sounds in *eat*, *it*, *way*, *bed*, *there*, *hat*, and *my* are all made at the front of the mouth; *i.e.*, off the tip of the tongue. The vowel sounds in *bird*, *above*, and *but* are made at the middle of the tongue. The sound in *put* is also made near the middle, although farther back than the others. Try out each one of these vowels and get the feeling.

"The front and middle vowels give little trouble, but the back vowels, those in *moon*, *go*, *ought*, *hot*, and *father*, are the affliction of the human race. To get the sounds *u*, *o*, and *ou* (*ought*) properly at the back of the mouth you must round the lips. If you don't, *rule* will become *rull*, *hole* will be *hull*, and *ought* will become *ott*. In everyday speech these off-key sounds are heard most of the time. The low vowels which must be spoken with the jaw wide open are even more troublesome. Very few persons articulate the words *hat*, *father* and *my* correctly. They simply refuse to open the jaw far enough for the sound to be made properly. As an exercise, look into a mirror and open your jaw wide enough to insert a 25-cent piece endwise. Now say *at*, *I* and *art*. Hear the pleasing richness of those sounds coming out of the mouth when the jaw is really open.

"Second, learn to give diphthongs two shapes of the mouth in speaking. The diphthongs are double vowels, sounds appearing

in *way*, *my*, *how*, *boy*. Pronounce them carefully, something like this: *wa-i*, *my-i*, *ha-u*, *baw-i*.

"Third, learn to make short sounds short and long sounds long—most of us make the long ones short too. Yet, among good speakers (discovered by actually recording the sound), it takes seven times as long to utter the vowel in *bee* as in *bit*, and four times as long for the vowel in *bean* as in *bit*.

"Consonants as well as vowels are long and short. The long consonants are: *r*, *l*, *m*, *n*, *ng*, *v*, *w*, *z*, and *th* (as in *then*). It takes longer to say *hole* than to say *hope*, *then* than *thin*, *mit* than *pit*, *view* than *few*, *red* than *dead*. With a little practice, prolonging these sounds will become a habit.

"Fourth, generate all power for speech in the diaphragm. Remember that the throat, tongue, jaws, and lips merely shape the sound, but to do so they must be relaxed, otherwise the sound is distorted. The diaphragm supplied the 'floating power' to create the sound.

"After a week of practice, again listen to a pleasing speaker or announcer. Picture mentally how he forms each vowel, and how he sustains the long vowels and consonants. If you have done it correctly, you are on your way toward a more pleasing and more cultured speech."

The ability to recognize speech efficiency should be part of the ability of every person. In this day and age wherein so much of our success depends upon the impression we make upon people, we need to be especially careful of the way we talk. If personality is definable, it can be considered as the total of all the characteristics and qualities which vitally make impression upon others. No one characteristic is as great or important as the impression we make when we talk to others.

If our tone is pleasant and melodious; if our articulation is clear; if our pronunciation is correct; if our diction is good, the chances are that the impression we make will be greater than

if we talked with a lifeless, careless voice. If we do not feel that we are making the best impression when we talk we should resolve to increase our own speech efficiency to increase our own personality. Each of us should place the X-ray of self-analysis on his own voice; first determine and admit the errors and omissions which we may have, then take immediate steps to remedy the condition.

SUMMARY

1. We must avoid slurred sounds, dropped syllables, poor articulation.

2. We must strive to increase and improve our vocabularies. Not only do we need to add words to those we now use, but also we must check the accents and pronunciation of the words we use.

3. We must open our mouths when we talk, not only to produce greater clarity in articulation but also to avoid monotone and sameness of delivery.

4. We must introduce variety and melody in our speech and realize that flat, lifeless voice makes a negative impression upon those who hear us.

5. We must seek through study and practice to overcome the negative, weak voice which most of us possess.

6. We must not be careless in normal conversation.

7. We must pronounce our final consonants.

8. We must harmonize voice tone with mood. This is important if we wish to create the most favorable impression upon those in our audience. A word having emotional connotation, which is delivered with a voice lacking in emotion, cannot produce the emotional reaction desired from the group before whom we talk.

9. We must avoid sing-song rhythm in speech.

10. We must train our ears to recognize monotone. Once recog-

nizing the monotone we must constantly avoid sameness in our speech delivery.

11. We must always talk so that we may be easily heard and easily understood.

12. We must neither talk too low nor too loudly; too slowly nor too fast.

13. We should make sounds in the front of our mouths, not in our throats.

14. We must avoid all harshness and raspiness of voice.

15. We must use the entire vocal mechanism while talking.

16. We must practice aloud to determine errors and omissions in quality, melody, force and pitch.

SUGGESTED READINGS

LETITIA RAUBICHEK, *Improving Your Speech*, pages 4-12, 17-157.

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LETITIA RAUBICHEK, ESTELLE H. DAVIS AND L. ADELE CARLL, *Voice and Speech Problems*, pages 285-390.

LEW SARETT AND WILLIAM T. FOSTER, *Basic Principles of Speech*, pages 192-306, 518, 546.

RICHARD C. BORDEN AND ALVIN C. BUSSE, *Speech Correction*, pages 1-160, 224-278.

SARA M. STINCHFIELD, *Speech Pathology with Methods in Speech Correction*, pages 72-171.

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GUSTAVUS A. HARTRAMPF, *Hartrampf's Vocabularies*.

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CHAPTER VI

PLATFORM MANNER

AIDS IN DELIVERY

BEFORE we are ready to make our speech before an audience, we must have completed the following steps in speech preparation:

1. We must have organized our speech material and made an outline.
2. We must have completed all necessary oral practice.
3. We must feel that our voice is pleasant and satisfactory.
4. We must, through self-analysis, have remedied poor articulation, slurred sound, and monotone in delivery.

We are now ready for the so-called formal speech situation. What is the best procedure to follow? What things may we consider to give the greatest aid in making the best speech possible? What will the actual situation be like?

Usually our actual speech follows one of two procedures: either we are called to the platform from the floor, or we are on the platform, with other speakers, waiting to be introduced. For the average speaker this becomes a trying moment. We are sure that our knees are trembling, our mouths are dry, and undoubtedly we feel that our hearts are beating at twice the normal rate. In other words we are in the grip of a nervous tension, which, if not controlled, may defeat us. This fear may cause the speech which we have planned to give to be a complete failure. We need to be completely relaxed either as we walk to the platform or as we remain seated there. The nervousness which we feel, we should feel. Only through the medium

of possessing adequate nervous energy will we be able intelligently to hold the interest of the audience before which we stand.

If you will forget the nervousness, the knee shake, the dry throat, and make no mention or reference to it, no one else will know that you are nervous.

If by chance, you are seated on the platform with other speakers waiting to be introduced, there are several cautions which should be observed:

1. Remember the philosophy of Emerson, "What you are speaks so loud I cannot hear what you say." The impression you make as you wait for your part in the program will go a long way to bring favorable audience reaction to you after you have started to speak.

2. Avoid shifting and all nervous movements of the hands and feet. Others are participating in the program. Courtesy demands that you give attention to what they are saying. You must create the idea that you are interested in the entire program. You cannot do this if you are fidgeting, crossing your legs and uncrossing them, straightening your tie, taking a kerchief from your pocket and replacing it, looking at your watch. Doing anything which tends to attract attention from the program and directs that attention to you and your nervous movements is in poor taste and will react against you. We have seen speakers gazing abstractedly around the stage, talking to others on the platform, glancing at the audience, and recognizing here and there a friend with a wave and nod. This platform manner should be avoided.

3. While the chairman or presiding officer is introducing you, do not smile or shake your head as though you were agreeing or disagreeing with the comments he is making. His introduction of you may be a definite part of your speech and its effectiveness. Do not create the idea that you are waiting for him to finish; that you are bored or disinterested as he talks.

4. After the introduction has been made and the chairman has turned the meeting over to you, stand up, address the chairman quietly with a personal "thank you," walk forward and look at the audience. Many speakers feel that after the chairman has introduced them they should immediately jump to their feet and in an artificial way say: "Mr. Chairman, ladies and gentlemen, members of the board, visitors, friends, etc." Such speakers include in their salutation everybody in the hall including the doorman. This is a forced artificial situation which results only in negative audience reaction. When you are called upon, graciously acknowledge the chairman with a personal word to him. Look at your audience with a pleasant smile. Take a five to seven second pause to establish audience contact. Then start directly into your speech without any artificial or forced salutation. Observance of this suggestion will make your speech more effective and will allow the audience to have the feeling that you are definitely a part of the group and of the speech situation. This procedure is the only one which makes for ease in speech manner.

Many speakers do resort to the poor approach previously mentioned. When that approach is used, the speaker creates the impression of groping for things to say, and usually falls back on the old bromides for want of original ideas. As an old teacher of ours once said, "Why use and continue to use, throughout a speech from beginning to end, the stereotyped phrase 'Ladies and gentlemen!?' If they are ladies and gentlemen you do not need to refer to them as such; if they are not, it does you no good!"

AIDS IN IMPROVING PLATFORM MANNER

We have suggested that a pause of from five to seven seconds is desirable at the start of a speech. It affords the speaker an opportunity of adjusting himself to the speech situation and of

overcoming that first nervousness which every speaker feels and should feel. This pause is equally valuable during the development of the speech. If used properly—that is, deliberately—it may be a means of emphasis. If we pause after giving a number of logical reasons for advocating the adoption of a certain type of activity, the pause allows us to change our manner. It allows us to change our position on the platform and to observe carefully the audience and their reaction to the things we say. The pause, however, should not be that break in sentence structure which comes when our minds have gone “blank.” It should never indicate that we cannot think of the next point we planned to give.

In this connection, should there be a time in your speech presentation when your mind does go “blank,” you can avoid the embarrassing interval by taking the last thought expressed, and, using that thought through repetition, continuing to “say something,” even though it be an irrelevant phrase. The important thing is to keep talking. *Use the pause as an attention catching factor. Use it cautiously and deliberately. Never use the pause as a means of distraction.*

As you walk to the platform or as you move from your chair to the center of the platform, do so deliberately, enthusiastically, quickly, or slowly depending upon the type of speech you plan to give and the type of audience situation and occasion you have before you. If your topic is a serious one and if there is a deep tension in the audience, you should walk to the platform slowly and deliberately. If you walk to the platform with a shuffle or a slovenly stride, you may create the impression that you feel the speech is a laughing matter, and your audience will sense a lack of sincerity in your manner. This would be doubly true if your speech were on a serious theme. Your first impression then will not be as effective as it otherwise might be. On the other hand, if the occasion is a light one with everyone in a

happy mood do not walk to the platform in a slow and deliberate manner or your audience will feel immediately that you are going to bore them to distraction. The manner in which you walk to the platform and start your speech should be governed entirely by the type of audience, the type of situation, the occasion and what has gone before in the program.

One of the greatest failures of modern speakers is *indirectness*. Indirectness of material has already been discussed in Chapter III. Now we turn to indirectness of manner. The average speaker spends most of his time doing one of the following things:

Looking out the window, looking at the floor or ceiling, gazing over the heads of the audience, looking at or taking inspiration from the chandelier or draperies or platform equipment. All of these should be avoided. Directness means looking at your group, at all of your group, all of the time you speak. Start with the person on the left of the audience in the first row, and then continue the directness from right to left (or from front to back) until you have definitely seen each and every person in that audience. Maintain this same directness throughout the entire speech.

Some texts suggest that you pick out one or two people and talk to them. The authors who advocate this maintain that it will allow you to feel that you're part of the audience and that you may act and speak as though you were talking to one or two individuals. There is nothing wrong in this theory save that as the speaker you are there to talk to the entire audience and not to two or three individuals. Not only is it courteous to look at the group, but also directness will allow the audience to feel that you are making your speech a personal matter with each and every one of them. This aids in the development and establishment of interest and attention which, according to Sandford and Yeager, is the key problem of the speaker. We believe that the average speaker will not be able to hold attention if he

fails to look at the group to which he is talking. If we are conversing with an individual who will not look at us while he talks, we usually think, "Something's wrong with that fellow. He won't look you in the eye while he is talking to you." Likewise there is something wrong with the speaker who is unwilling to look the audience in the eye.

Directness also becomes the barometer which allows the speaker to watch and to test the progress of the speech. The faces of the audience reflect the acceptance or rejection of the speaker's arguments. The average audience shows by its manner whether or not it is interested in the speaker and his material. The wise speaker constantly watches for those unfailing signs which indicate success or failure. If an audience yawns, falls asleep, starts reading newspapers, it is time for the speaker to stop and sit down. Only through watching this barometer of audience reaction—and *watching it constantly*—can we be sure that we are speaking effectively.

Use action in your delivery. This statement was made one evening to a class of business men. At the following meeting, one of the men proceeded to move from one end of the platform to the other while he spoke. When asked what he was doing and where he was going, he replied nonchalantly, "Why, prof., I'm putting action in my speech!" Action in a speech does not mean aimless motion around the platform; it means vitality and aliveness shown by the way you carry yourself, by the way you stand, by the melody and inflection in your voice, by your enthusiasm for the subject. Action may mean the use of descriptive gestures, a forward movement to make a dramatic plea, dramatization of a story or example.

Apparently many speakers, teachers, and preachers are not happy just standing on the platform and talking simply and easily. They seem to be in their glory only when they are pounding the table, running from one end of the room to the

other, shaking their fists at the audience, bobbing their heads up and down. Years ago when oratory was in its prime, it was an accepted premise that the man who could yell the loudest and longest and who could pound the table harder than any other was the best speaker. Fortunately, that concept of public speaking is back in the days of unpleasant memory. The modern speaker who is alive to his audience response stands before his group and talks to them as though he were conducting a conversation in his own home or office.

We do not wish to create the idea that movement on a platform is wrong. Movement is perfectly acceptable if it is related to some phase or development of the speech. Suppose the speaker is using a blackboard for added speech explanation. The blackboard is at one end of the platform. He stands at the other. It is not only correct, but also essential, that the speaker walk to the blackboard and explain the diagram or drawings thereon. If a speaker uses a blackboard, he should observe all of the rules of directness while making his explanations. He should not look at the blackboard while he is explaining the diagrams or information thereon. He should stand to the right or left of the board, look directly at his audience, and call attention to the diagram and its meaning. He should be so familiar with his material that he does not need to look at the board once during his explanation. After using the blackboard, the material thereon, if not to be used later, should be erased. The speaker should then walk back to the center of the platform and continue. Any speaker using boards, diagrams, or other mechanical aids should apply the rules of directness during the use of those aids.

Vary the style of your delivery in manner and matter. Change the rate of your speech. Change the type of your sentence structure. Remember that variety is one of the cardinal requisites of building and maintaining attention. As suggested in Chapter V, monotone, or lack of melody in delivery, makes an audience

resentful. We like to listen to that which is pleasant. As speakers we should be pleasant in conversation and in formal public address.

Talk so that you can be heard by the entire audience. If you assume a quiet tone with little or no force, and half of the audience must struggle to listen, you cannot be effective.

THE USE OF GESTURES

While we condemn the aimless use of gestures, we do not wish to convey the thought that gestures are not acceptable in speech. They often add emphasis or importance. However, the belief that every other word must be accompanied by waving the hand or pointing a finger is basically unsound. Such movement creates the impression that the speaker is a jumping-jack, and we have seen speakers who flung their arms so much that we have wondered when they would develop sufficient momentum to fly from their audience.

Gestures should be *spontaneous, never artificial*. They should be made with the whole body and never with a portion of the body. If you wish to use the hand as a means of emphasis, such as pointing out or designating, do so with the full support of the arm and never with a stilted half arm effect. The type of gesture to which we take exception is the one in which the speaker mechanically raises his right hand, exposes four fingers, says there are four points, and then proceeds to take his left hand and grab each finger as he counts off the points. After all, those four fingers held before the audience are four fingers—they can never be points.

We take exception also with that orator who raises his right hand, moves it forward, and says, "On the one hand is such and such," and then raises the left hand and says, "on the other hand there is such and such." We call to your attention the fact that when this is done there is nothing on either hand.

One question asked more than any other is, "What shall I do with my hands?" The answer is, "Do nothing." Stand at ease with your hands in their natural position at your sides. Be completely relaxed. Do not clasp your hands behind your back nor in front of you. In the case of men, putting the hand in a coat or trouser pocket is not bad provided the situation is an informal one and provided you do not continually play with articles in your pocket. Always remember the rule: gestures are never artificially made; *gestures naturally make themselves*.

GOOD BODY POSTURE

Another type of action to avoid in good delivery is the so-called "upsey-downsey" attack which so many speakers feel essential to success. Such individuals constantly rise on their toes and then rock back on their heels. Students have told us that they do this because they are so nervous they must do something. Unfortunately, the speaker who is given to the "up and down body movement" while speaking is increasing his nervousness. Good position presupposes that the weight of the body will be equally distributed on the balls of both feet, and there is no provision in that good position for any distressing movement. Some speakers have this fault so badly that with little or no effort they could "go into a dance" with a shuffle movement which, while perfectly delightful in vaudeville, is disastrous in a speech.

Closely associated with the "upsey-downsey" is the "inner-outer" action of some speakers. This bodily activity, usually found more pronounced when the speaker is standing behind a table, consists of swaying forward and backward in a monotonous rhythm. We do not know why people who are speaking before an audience resort to this type of distracting activity.

We have a third peculiarity, closely associated with the "upsey-downsey" and the "inner-outer," which is the "pendulum swing."

The speaker usually plants his feet approximately one and one-half feet apart, and, during the entire time of speaking, sways to the left and right as though he were a metronome, giving regular rhythm to an already bored audience. If the speaker talks for any length of time, the audience may be lulled to sleep.

Last, but not least, among these negative actions is the "shift of the body-weight" type. The individual first shuffles his right foot forward, and then without rhyme or reason suddenly shifts to the left, then back to the right, and back to the left. Sometimes the grotesque appearance of the "shift of the body-weighter" causes an audience to break into laughter.

Little need be said about the "knee bender" and the "shoulder drooper." You have seen many of these types. Many speakers are not content to be one or the other of these types. Some feel that they must combine the "upsey-downsey" with the "pendulum swing," for variety become "knee benders" and "shoulder droopers," and finally close by being "shift of the body-weighters."

We do not mean to be facetious in criticizing speakers who violate good platform presence by artificiality of forced action. We feel sorry for the man who has no control of his position and motion when he stands on the platform. Your body should be controlled at all times. There should be a complete co-ordination of your body movements and speech thought. To avoid all negative body action is the easiest way to make the best speech.

RECOGNIZE HAPPENINGS AND INTERRUPTIONS

The delivery of any speech and the success of your platform presence will rest largely on your ability to recognize things which happen in the audience. The speaker who fails to recognize events transpiring during the progress of his speech does not have the best speech manner. So many things enter into the presentation of a successful speech that it is wise for the

speaker to be constantly on the alert for any happening which in any way may distract from his success or his effectiveness.

For example, a crying baby cannot add much to a speaker's serious thoughts, but there is something which he can do in recognition of the interruption. He can stop his speech, graciously smile, and kindly suggest that the parent might like to take the baby out. Most mothers would take the child out as soon as it started to cry if they did not feel that by so doing they would cause a disturbance. The speaker thus recognizes the parent's problem and, giving her the opportunity for which she has wished, makes friends with those seated around her. At the same time he establishes the idea that he, the speaker, is human and friendly.

Any outside disturbance as an ambulance siren or a passing fire engine immediately establishes in the audience's mind a train of thought such as, "I wonder if I turned off the gas. I wonder if I banked the furnace properly." This is an actual feeling. You or I would wonder whether or not our own homes were in danger. A wise speaker will recognize these interruptions and these happenings. He will stop his speech and suggest to one of the men in the back of the room that he find out whether or not what was heard was a false alarm. The audience will immediately realize that the speaker is conscious of their fears and thoughts, and thus he is helped in establishing a greater audience acceptance.

The same thoughtfulness should be displayed when the auditorium is too cold or poorly ventilated. A recognition of the condition, an informal chat with the audience about it, the attempt on the part of the speaker to remedy the problem will help gain favorable audience reaction. Suppose you have planned a forty minute talk, and when you reach the building you find the audience wearing overcoats, and both you and the audience know that the room is too cold. You may say to the audience

that you appreciate the difficulties under which they are sitting and even though you have planned a longer talk you will condense it. Complete your speech in five or six minutes, again thank them for their graciousness and courtesy in bearing with you under the uncomfortable circumstances, and close the meeting. In the case of the room which is poorly ventilated, ask someone to open the windows. Give the audience the chance to find their second wind. Then proceed with your talk.

Again, many meetings start from ten minutes to an hour after the scheduled time. A speaker who is trying to establish the most effective speech manner will recognize a late start. If he is one of a series of speakers and the meeting has started much later than scheduled, a recognition of the lateness and a readaptation of his speech to the shorter time limit will make for a more favorable audience reaction.

We repeat, in this connection, that the wise speaker adapts his manner and material to what has gone before. If preceding speakers have won audience acceptance and enthusiasm, refer to those speakers and compliment them. Do not in any way refer to preceding speakers who have been uninteresting.

YOUR DRESS AND APPEARANCE

Always be careful in your dress and appearance. Attractive personal appearance is the most desirable asset a speaker may possess. It is a well known fact that a person who appears tired, physically run down, or ill cannot obtain from an audience the best response. Carelessness in personal appearance tends to create negatives in the mind of the audience. It is wise to remember the simple rule: *a man is no better speaker than he appears*. Creation of favorable impression is not a matter of height and weight. You do not have to assume a pose, dress as though you were wearing a straight jacket, or adopt artificial bearing

or posture. A charming personality reflected by care in appearance and dress is a far greater asset.

Conservative clothes are preferable for most speech situations and dark clothes should be worn for evening addresses. Clothes which are neat, clean, pressed, and worn with dignity, will create a favorable impression and add to the effectiveness of your speech presence. Do not wear large lodge pins or jewels. Do not appear with a pocketful of pens and pencils. As a matter of fact, calling attention to any such accessory detracts from the value of your speech. Further, do not have your hair cut half an hour before you speak. The wise speaker never does anything which may suggest that he has used the speech opportunity as a chance for exhibition.

In the case of women it is suggested that they be especially careful of such things as run over heels, uneven hem of dress and underskirt, runs in their stockings. Some readers may think that their manner of dress and appearance can be of no business to anyone. We grant this philosophy, but we suggest considerations which may give the average speaker a better chance to do her job.

Many teachers and business men are careless in the vital factor of personal development. We have heard students speak disparagingly of the carelessness of dress of certain instructors. We have known salesmen who, caring nothing about personal appearance, walked into a man's place of business without having shined their shoes or shaved. We know others who are careless about their nails, others who are careless of dandruff or fallen hairs. These same salesmen attempt to gain a favorable response from the prospect. Yet the prospect may only note the carelessness in appearance of the salesman. We have had countless teachers and business men come into our class without appreciation of the importance of dress, neatness in appearance, benefits of a healthy body as assets in their professional life. Inasmuch

as the first impression of a speaker (or a salesman) before an audience (or a prospect) is important, everyone who wishes to make the best impression will exercise care in dress and appearance.

AIDS TO INCREASE INTEREST

Many artificial devices may be employed to increase effectiveness in speech presentation and to gain attention.

Use charts, diagrams, or blackboard to aid the development of your speech. Limit each chart to one phase of the speech and have it large enough to be seen and read easily by all of the audience. Color may be employed to indicate divisions and subdivisions of the material. When diagrams are used, letter them and be so familiar with the lettering that you may refer to each division without having to look at the diagram. Prepare diagrams in advance and have them available on the platform for immediate use.

Where charts and diagrams are used, they should be covered or removed after use so they do not become a distraction to the audience while the speaker is talking on other phases of the subject.

Some speakers use lantern slides to develop speech material. Under certain circumstances and with certain types of material this is desirable. However, if lantern slides are shown, the speaker should present part of his material without the use of any slides. Then darken the room and have an assistant show the slides. While the slides are being shown, have little, if any, actual speech interruption. Under no circumstances should the speaker talk about the slides, or read statements thereon, until enough time has passed for the audience to read and digest what has been thrown on the screen. If the slide is clearly worded and if material thereon is intelligently arranged, the speaker needs to give no explanation of the information. Slides, then, are attention

catching factors and aids to speech delivery only if used intelligently. Usually some slides are more important than others in which case the speaker and his assistant should regulate the length of time the slide is shown.

Sometimes you may gain attention by having the audience read material which is distributed. If this method is used to aid your speech efficiency, note the following considerations:

1. Do not pass material so that it moves from one person to another in the audience during the time of speaking, but distribute it either before you speak or after you have finished.
2. Have adequate supplies of your material so that each person may receive a copy.

We have seen speakers who prepared material for distribution almost identical with what they gave orally. The audience spent its time in reading what had been distributed, and what might have been an interesting speech lost audience acceptance because of the distraction of the written material. If a speaker prepares material and distributes it at the start of a speech, he should act only as a guide, slowly calling attention to the high lights on the various pages. The best method is to distribute it at the end of the speech program.

It is further suggested that small articles, pictures, snapshots, et cetera, be used only with intimate groups.

At times, speech delivery is aided through the use of some mechanical accessory as taking a letter from the pocket and reading the contents. This can be done effectively with speech material where you wish to quote from authorities with whom you have corresponded. Observe two rules. First, have the letter ready when you want to read it so that you do not have to put your hand into every pocket to find it. Second, be sure that what you read is actually a letter from the source you say it is. Not long ago we heard a speaker say, "I want to read a letter from Governor Harold G. Hoffman." Then he pulled out a piece of

yellow scrap paper which we feel very sure the governor never used. Many in the audience chuckled at the speaker's apparently unconscious embarrassment. We might add that this was not a polite joke. The speaker really wished to quote a letter from the governor.

During the delivery of your speech, ask rhetorical questions of your audience. This type of question is simply a query which you raise and then answer for the purpose of emphasizing your point. If not overdone and if the answers you give to your own questions are intelligent and logical, they definitely aid speech delivery. They afford the opportunity for the use of pauses and for the change of inflection so desirable in good speech presentation.

Sometimes speech delivery is enhanced if the speaker uses his watch as an attention-catching device. Let us assume a speech situation in which the chairman says in his introduction, "Our speaker has been given ten minutes to present his point of view." With this introduction, you remove your watch, look at it as though you were definitely determining when the ten minutes would have passed, and then, placing your watch on the table or stand, proceed to talk. During the course of your talk, glance now and then at your watch to create the idea that you are interested in keeping within the time limit. After possibly nine minutes of speech time, pick up your watch, and establish the fact that you are now about to complete your speech. During this time the audience will have maintained interest in you. Your watch has become an attention-catching device. However, if you feel moved to use your watch, do not at the end of nine minutes or ten minutes pick up your watch, make the audience feel that you are through, and then say, "Another point that I want to talk to you about. . . ." Care should be exercised in maintaining your speech within the limits of the time allowed.

Any violation will tend to cause lack of attention regardless of how many times you look at your watch.

Do not drink water during the time you are speaking. Many committees feel that they must provide a pitcher of ice water on the speakers' stand. The average speaker pauses, pours himself a glass of water, and drinks. Often his audience, too, is hot and uncomfortable. They, too, would enjoy the opportunity of refreshing themselves. The error is one of audience consideration. We wonder why the speaker who indulges in this thoughtlessness does not sense that the audience may resent what he is doing. They perhaps are even envious of the speaker, since we as a race are rather resentful of anyone's having what we do not have. As a result interest in the speaker may be lost. In addition, the time consumed in pouring the water and drinking leaves a gap which should be avoided in the spontaneous development of the speech subject.

Some speech situations do not provide a formal stage or platform from which to talk. Sometimes groups are seated, and the speaker is expected to stand in front of that group on the same level with them. There is nothing wrong with this. As a matter of fact, it makes for intimacy and friendliness. If you find such a speech situation, there is one thing to remember. Do not attempt to talk to empty rows of seats in the front of the room while the audience is seated at the back. Before starting, ask the group to come forward. As a matter of fact, do not start your talk until the group does come forward. (This is part of the job of the chairman. See Chapter VIII.)

When you close a speech never give the bromide, "Thank you," as a tag line just before you sit down. Nothing seems to be more artificial or in greater violation of common sense than for a speaker who has taken the time to prepare a good talk, who has given it well, who has interested an audience, who has held their attention, and who has left them with a lot of sub-

stance to think over, to give his last sentence and then to tack on "I thank you."

It is not only wise but also desirable that a speaker thank an audience for courteous attention or hospitality. Such expressions of appreciation should contain the sentence structure and style which has characterized the rest of his speech. For example, the speaker might close, "So I come to the end of my speech and I do not want to leave here tonight without thanking you for the gracious hospitality and courtesy you have shown me. It has been a real pleasure for me to be part of this program." This concluding paragraph really means something.

THE CONTROVERSIAL SPEECH

If time permits you should allow a question and answer period after a controversial speech. When this is done it should come at the end of the speech and should be conducted in a spontaneous, enthusiastic way. You may either ask for questions or have the chairman do so. In either case, the person who asks the question should be requested to rise. Before attempting to answer his question, be sure that he has stated it fully and completely. Each question should be answered as expertly and quickly as possible, and at the end of each answer, you should ask the questioner whether or not his inquiry has been answered satisfactorily. If questions are asked, and you do not know the answer, the wisest thing is to admit that you do not know. As questions are asked do not attempt to answer them by asking another question. Be frank and sincere in the comments which you make.

When you feel that principal questions pertinent to the discussion proper have been asked and answered, or if you feel that sufficient time has been allowed for your part of the program, conclude. Summarize quickly the principal issues raised

in the question period, summarize the points which you made in the course of your speech, and sit down.

WHAT TO DO WITH HECKLERS

Now and then, especially when controversial subjects are being discussed, we find hecklers who delight in attempting to embarrass the speaker. If such conditions arise when you are speaking, graciously invite the heckler to the platform. Say something like this to him, "You are in disagreement with me. That's fine. I am sure the audience would like to hear your point of view. Please come up on the platform and say what you have to say." The usual heckler has not the nerve to come up and face an audience or a speaker. He takes safety in the audience surrounding him, plus the fact that he is usually in the back of the room. He perhaps will not accept your invitation but will continue to heckle. In which case simply say, "I have given you your opportunity to come to the platform. If you are not man enough to do that will you please be man enough to be quiet and allow this meeting to continue." The mere fact that you have tried to be fair and impartial in inviting the heckler to speak, and he has refused the invitation, will usually make friends for you in the audience to such an extent that group pressure will come to bear against the heckler.

SUMMARY

We have pointed out that platform manner should be confident, friendly, and sincere. These characteristics will increase the effectiveness of your delivery. Naturally, the manner of a good position and the utilization of certain ideas of speech delivery will not make you a better speaker nor will a new pair of shoes or a new tie. But the knowledge that you are neatly dressed, that you are representative of the group listening, that

you are informed in speech technique will aid immeasurably in making your speech successful.

At one time or another you have had the experience of knowing how different you feel when you have a few extra dollars in your pocket. The mere presence of this extra money gives you extra confidence. The same thing is true in the field of speech. The man who has the "extra money" does a better speech job. Be careful then of your appearance and your dress. Be careful of the way you stand and act on the platform. Remember that no speaker is ever a better speaker than he is a man, and remember, too, that speech is never any more effective than is the manner of its presentation. The *what* you say is important only in terms of *how* you say it.

SUGGESTED READINGS

LEW SARETT AND WILLIAM T. FOSTER, *Basic Principles of Speech*, pages 84-192.

ALAN H. MONROE, *Principles and Types of Speech*, pages 160-172.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speaking*, pages 82-92.

WILLIAM G. HOFFMAN, *Public Speaking for Business Men*, pages 69-100.

W. L. HARRINGTON AND L. G. FULTON, *Talking Well*, pages 76-85.

HALDOR B. GISLASON, *The Art of Effective Speaking*, pages 307-327.

IRVAH L. WINTER, *Persuasive Speaking*, pages 128-137.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Principles of Effective Speaking*, pages 242-248.

WARREN C. DUBOIS, *Essentials of Public Speaking*, pages 163-224.

WILLIAM N. BRIGANCE, *Speech Composition*, pages 120-197.

H. L. HOLLINGSWORTH, *Psychology of Audience*, pages 51-185.

J. BERG ESENWEIN, *How to Attract and Hold an Audience*, pages 149-171.

CHAPTER VII

THE CRITICISM CHART AND ITS USE

LEARN TO CRITICIZE YOURSELF

ALL speakers, and all students who wish to speak, will strengthen their entire speech manner if they criticize not only their own talks but also those of others. The chart which follows is used in the Rutgers University speech classes by the instructors in their criticism of student speeches.

CRITICISM CHART

Manner

Directness	Avoid
Emotional Adjustment	Self.....Enthusiasm.....
	Good.....Poor.....Neutral.....
Platform Presence.....	Position.....Stance.....

Voice

Melody of Inflection		
Rate	Fast	Slow.....
Force	Weak	Strong
Quality		
Articulation: Slurred Sounds		
	Dropped Syllables	Final Consonants.....

Matter

Organization	Good	Poor
Sentence Structure:		
Length		
Grammar		
Words Mispronounced		

Illustrations: Concrete Abstract
 Applicable Timely
 Intensity

Communicativeness

Choice of Topic.....Suitable to Group.....Time.....
 PurposeApplication
 Audience MotivationCould we do anything about it?

Remarks and Suggestions for Improvement

.....
 This chart is checked, and comments are made showing the speech errors and omissions of each speech. For example, if speech manner was indirect, a notation is made calling attention to that fact. If emotional adjustment to the group is not made, a check is placed in the proper space. If position is poor on the platform, that is noted. Likewise, if the voice needs inflection, a more varied rate, or softer tone, the section of the chart devoted to voice is checked for the speaker's information. The organization of speech material, choice of grammar, general sentence structure, choice of vocabulary all receive the criticism of the instructor. Choice of topic and approach to the group is noted. Finally, the instructor makes certain suggestions for improvement in general subject matter and manner, and the chart is returned.

The benefits which come from criticizing the speech of others are the result of having their mistakes called to our attention. The chances are that if we can notice the faults of others, we can avoid these mistakes. Since we learn by doing, and since it is possible to profit by the mistakes of others, we hope that every person reading this book who honestly wishes to improve

his speech manner will not only seek criticism of his own speech manner, but when it is given, will profit therefrom.

RULES FOR INCREASING SELF-CONFIDENCE

1. Enjoy speaking and the opportunity to make speeches.
2. Be enthusiastic and sincere.
3. Be yourself. Do not imitate or try to imitate someone else.
4. Be mentally determined to be the best of whatever you are.
5. Never admit fear.
6. Never apologize for your inability to speak, for talking on the particular subject to the particular audience. (If an audience had not wanted you to speak and had not felt confidence in you, you would not have been invited to speak.)
7. Remember that "knowledge is power." Master yourself and your speech material.
8. The man who wills to do, can do. Confidence is a state of mind. Have your state of mind that of the man who is sure of himself.

RULES FOR THE SELECTION OF MATERIAL

9. Always seek a definite response and arrange your material to obtain it.
10. Your material should be vital, concrete, varied, familiar—that is, the material should be alive, definite, unusual, novel and within the scope of the audience's experience.
11. Always select your speech material to find the answer to the question, "What can my group do about it?"
12. Reduce statistical information to a common denominator.
13. Plan your first sentence with care; make the audience sit up and pay attention.
14. Remember that charts and diagrams may be used to make clearer your material.

15. Quote authorities in support of your contention.
16. Use short sentence structure.
17. For every five minutes of delivered speech material have fifty-five minutes of material you could give.
18. Use material which is logical and acceptable.
19. Never stand up to say something; always have something to say.
20. Use the elements of interest in building your speech.
21. Remember that "a beautiful thought beautifully expressed is worth far more than any jewel." (XANTHES)
22. Remember that "a man is the most original who is able to adopt from the greatest number of sources." (CARLYLE)

RULES FOR THE ORGANIZATION OF YOUR MATERIAL

23. Reduce the basic reasons for giving your speech into main issues. These may be:
 - A. Need
 - B. Practicality
 - C. Benefits
 - D. Is there a better plan?
 - E. Moral Obligation.
24. Use the outline method of preparation. This will allow you to place the main issues with subordinate divisions of speech material, examples, illustrations, statistics, notations of authorities, et cetera.
25. There are three sides to every possible question: your side; my side; and somewhere in between the truth about the thing. Organize your speech material to seek the truth of the issue being discussed.
26. Remember that the extempore method of speech organization is the most satisfactory from the standpoint of favor-

- able audience reaction. The extempore method means a speech well prepared but not written out or memorized.
27. Do not use notes. (The exception is when using facts and figures which are complicated and about which you wish to be absolutely correct.)
 28. If you do write a speech and you do attempt to memorize it, do not forget what you have memorized. (Remember the written, memorized speech or the written speech which is read is weak.)
 29. Avoid the use of bromides. Make your speech material original.
 30. Never take for granted that your audience is interested in you and your subject. Always create that interest through the organization of your speech material.
 31. Never talk unless you feel adequately prepared.
 32. A healthy curiosity of things and for things will always give a speaker sources of material for his speeches.

RULES FOR IMPROVING VOICE

33. Open your mouth when you talk.
34. Never have tight-lipped poverty of tone or vocabulary.
35. Do not slur sounds.
36. Never let your voice tone indicate doubt or lack of confidence.
37. Avoid lazy, careless language.
38. Avoid argumentative style and tone even in argument. Remember that honey attracts more bees than vinegar.
39. Vary your speech rate—that is, speed up in some parts, slow down in others.
40. Increase your working vocabulary. Remember that the average business man has a working vocabulary of less than four thousand words.
41. Pronounce your final consonants.

42. Avoid stilted speech.
43. Strive for melody of inflection in speech presentation.
44. Pronounce every syllable in every word.
45. Avoid a monopitch and sameness of tone in delivery.
46. Have your voice alive.
47. All the world hates a person who whines.
48. If your own voice does not appeal to you, why not change it? Listen to a voice you enjoy hearing. Mentally compare your tones with those of the other person. A charming person has, as a rule, a charming voice.
49. Your personality will depend to a large degree on the pleasantness of your voice.
50. Speak from your diaphragm and not from your throat.
51. Relax your jaws.
52. Use your tongue and lips in the making of speech sounds. Create the idea that your voice manner is careful, easy, spontaneous.
53. Use the pause between sentences. The pause affords emphasis and opportunity for you to relax. (Do not pause, however, between words and parts of words.)
54. Avoid "anda," "er," "ah," "eh," grunts and groans in your speech presentation.

RULES FOR PLATFORM MANNER

55. Be direct. Look at your group, not at the floor, ceiling or walls.
56. Do not move aimlessly on the platform.
57. Maintain your personal dignity at all times while speaking.
58. Be careful of your dress and personal appearance.
59. Show respect for your audience.
60. Smile now and then, but do not make it the Cheshire cat smile of *Alice in Wonderland*.
61. Avoid slang.

62. Never make distracting movements.
63. Control yourself physically at all times.
64. Do not force gestures.
65. Be sure that your personal appearance creates the best impression upon the audience; be neat.
66. Give the impression of a healthy body and a healthy mind.
67. Never "unload" your personal feelings. The average audience resents this.
68. Seek constantly the "yes response" from your audience.
69. Do not drink water while making your speech.
70. Avoid too much head movement.
71. Avoid marathons in your speech.
72. Have a good position, one which allows you to be at ease and which avoids all distracting mannerisms.
73. Keep your feet together.
74. Avoid "ups and downs" on the toes, or rocking back and forth on the heels.
75. Do not bore your audience. (If they read papers and look at watches and yawn and fall asleep while you are speaking, it is time for you to go home.)
76. Never thank an audience with a mechanical "thank you" at the end of your speech. Thank them graciously. What you say is never half as important as how you say it.
77. Always tie up your speech with that which has gone before—if that which preceded you was good.
78. If you wear glasses, remove them while speaking. Most glasses reflect auditorium lights. (If, however, removing the glasses would cause nervous headache or eye strain, wear them.)
79. Do not play with rings or pencils or papers while you are speaking.
80. Do not play with your hands while speaking.

81. Use the Socratic method of argument to increase audience participation in the speech you are making.
82. Avoid all counter attractions. Recognize the things which take place in your audience or on the outside which might distract the attention of your group.
83. Avoid all artificial salutations.
84. Create the idea that you are having a good time making the speech.
85. When you are through speaking, sit down.

RULES FOR GAINING AND HOLDING ATTENTION

86. Do not try to talk if someone is walking down the aisle. Wait until he has been seated before continuing.
87. Do not attempt to compete with people talking in the audience.
88. Recognize the heat and ventilation of the auditorium.
89. Walk onto the platform in a manner in keeping with the spirit of the occasion.
90. Pause before you start to speak.
91. Stage properties judiciously used or referred to may be attention-catching devices.
92. Use humor as a means of breaking the ice. A funny story, in good taste, will help. It may be the thing which will cause the audience interest to become focused on you. (See Chapter XI.)
93. Refer to individuals in the audience, calling them by name.
94. Within three sentences from the time you start your speech, be in the heart of it.
95. When possible, mingle with the audience before you speak.
96. Make friendly overtures to your group, but make them sincerely.
97. Do not be afraid to have good advertising beforehand about you and your speech.

98. Never have glaring lights, such as footlights or overhead borders, focused on you unless you are wearing makeup.
99. Do not be a ventriloquist, open your mouth.
100. Do not disclose your entire speech at the start. Develop one point at a time.
101. Use suspense to hold attention and have a strong climax to each element of suspense.
102. Use human interest material—stories and illustrations of common people, of common things.
103. Constantly vary your form of rhetorical discourse. (Use narration, exposition, description, argumentation.)
104. Have all description full of color words.
105. Use concrete rather than abstract terms.
106. Use short Anglo-Saxon words in place of long Latin words. House is a stronger word in speech than domicile.
107. Be concrete.
108. Pause after making an important point. When the point has “sunk in” clinch it, just as a carpenter clinches a nail.
109. Always talk so that you may be heard easily by all people in the audience.
110. Use figurative language—the simile, the metaphor, the analogy, personification, the parable, the allegory.
111. Use balanced and parallel sentence structure.
112. Use interjections and exclamations.
113. Attention may be gained and held through the use of dramatization.
114. Use intelligently the elements of oral expression varying your rate and force and quality.
115. Be absolutely natural. Never become wooden or coy.
116. Remember speaking is speaking. The rules for effective speech are applicable for all speech situations. The student’s job is ever to remember (after mastery of techniques) how to adapt himself to whatever situation he meets.

117. Always create the idea in your audience that your selection of the particular speech is the result of the three T's—thought things through.
118. The best speakers are always the best listeners.
119. Remember the definition of public speaking: *The oral expression of an idea for the purpose of accomplishing from a given analyzed audience a desired specific response.*

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ANCIL T. BROWN, *Energizing Personality*, pages 19-81.

JOHN A. STEVENSON, *Constructive Salesmanship*, pages 1-29.

HARRY W. HEPNER, *Psychology in Modern Business*, pages 309-336.

EWING T. WEBB AND JOHN B. MORGAN, *Strategy in Handling People*, pages 3-35.

WALTER B. PITKIN, *The Art of Rapid Reading*, pages 1-63.

HARRY A. OVERSTREET, *About Ourselves*, pages 19-137.

HARRY A. OVERSTREET, *Influencing Human Behavior*, pages 9-71, 143-273.

The following collections of speeches for reading and reference:

HOMER D. LINDGREN, *Modern Speeches*.

WILLIAM F. SANDFORD AND W. HAYES YEAGER, *Business Speeches by Business Men*.

WILLIAM N. BRIGANCE, *Classified Speech Models*.

JAMES M. O'NEILL AND FLOYD K. RILEY, *Contemporary Speeches*.

Modern Eloquence, a set of fifteen volumes containing the best speeches in the history of public speaking.

CHAPTER VIII

SPEECH OF INTRODUCTION

CHAIRMAN OF MEETINGS

THE first of the type speeches, or practical speech situations, which the average person encounters is that of acting as chairman of a meeting. No speech duty is more important or more abused. The proper conduct of any meeting determines in a large way its success or failure. Too often we find that the person selected as presiding officer has been chosen because of popularity. Rarely is he selected for his ability to preside!

The responsibilities of a presiding officer are many. The conduct of any meeting is entirely in his hands. He must introduce all speakers, make all announcements, conduct all business. If we considered only the duty of introducing speakers, we would have an important consideration for the effectiveness of any speech program because the way in which a speaker is introduced in many cases may mean whether or not his thought is accepted by the audience.

The job of chairman is an important one and every chairman should follow these precepts in conducting a meeting:

1. Start the meetings on time.
2. Arrange adequate stage setting on his platform for a program.
3. Possess enthusiasm for the conduct of the meeting.
4. Make good introductions.
5. Be the leader of his group.
6. Have a working knowledge of parliamentary law.

The problem of starting a meeting on time has become one

of the great "bugaboos" of the average organization. It is a rare group which assembles in meeting or at banquets on schedule. The only exception we know are the service clubs with their weekly luncheons, and many of these start their meetings anywhere from five to fifteen minutes late. We have been in lodges scheduled to open at 7:30, and at that hour not even the officers have appeared. We have attended banquets scheduled to start at 7:00, and have seen the first course served at 8:30. We have gone to lectures scheduled for 8:00 and had the program start at 9:15. A chairman who feels responsibility for his job will notify all members that meetings will start at the scheduled time and will see that they do so.

A wise chairman should be able to arrange an adequate stage setting for his meeting. Sufficient chairs on the platform, a speaker's stand free from water pitcher and glasses, and the proper use of light—footlights, borders and house lights—do much to make a meeting more effective.

Lack of sufficient space on the platform makes the speakers feel that they are cramped. In providing lighting, many chairmen place the speaker in too much glare or in shadows, either of which is bad from the standpoint of maximum speaker efficiency. The presiding officer should insist that people move forward if there are vacant rows in the front of the auditorium. He further maintains order and does not allow discourtesy to be shown by the audience. Likewise, he arranges or helps to arrange the program so that he knows the speakers and is able to make introductions that sell the speakers to the audience.

No type of speech is so abused as the speech of introduction. The following rules are suggested to make the speech of introduction spontaneous, delightful, and effective:

1. Avoid all use of bromides, such as "we are fortunate to have with us tonight"; "we are greatly honored by the presence of";

“the committee is to be congratulated on securing the service of”; “this is the happiest moment of my life”; et cetera.

2. Never introduce a speaker simply because you are the chairman.

3. Avoid all comments after the speaker has finished his part in the program.

4. Be brief. The average speech of introduction should have four sentences and four only.

5. Apply the rule of common sense.

6. All suggestions for effective speech apply to the speech of introduction.

Let us consider each of these rules. Bromides should be avoided because speech depends for its effectiveness on its originality, novelty, and variety. Trite phrases, which have been used by all chairmen since the beginning of time, are valueless. If you do not know the speaker, and have not taken time to find out adequate information about him, ask someone who may know the speaker to make the introduction. Never forget that the way a man is introduced governs to a large degree the audience's attention from the time he begins to speak. A good introduction is invaluable to the average speaker. It allows him to start his speech without the necessity of breaking down audience resistance. Yet, many speakers are introduced in such a way that the first ten minutes of their speech must be devoted to winning back the audience since no mention has been made of why they were there or what they had come to do.

A chairman should make no comment after a speaker has finished his address, for it is not a chairman's job to comment one way or the other on either the speaker or his effort. The chairman should not in any way explain the thoughts and ideas of the speaker nor repeat the speech. A chairman should be courteous and should graciously thank the speakers for their part in

the program. This should and must be done at the end of the program proper.

At all times the chairman should be brief in his comments. The audience is there to hear the speakers and not the chairman. We have never been able, in sixteen years of attending banquets and meetings to understand why so many chairmen feel that they should talk at great length. Brevity in speech is and always has been and always will be a virtue.

It is a wise chairman who learns how to control his own tongue. If all the chairmen in the world were forced to sit and hear the irrelevant, useless, and out of place comments which they make in introducing speakers, we feel the trial would be so great that many of them would faint from sheer fatigue. Would that anyone who reads this book, if ever called upon to be a chairman, would remember to be brief, and even though the sound of his own voice is most pleasant to him will remember that the audience is waiting to hear the speaker!

The speech of introduction should embrace four divisions, each of which may be contained in one sentence:

1. The first should state the reasons for the meeting and explain the occasion.
2. The second should enumerate the speaker's qualifications, ability, and experience.
3. The third should mention any special honor or distinction or exceptional positions held by the speaker.
4. The last should give the title of the speech and the speaker's name properly pronounced.

We must recognize that many speakers need no introduction. In this case, the chairman should avoid the bromide "Our speaker needs no introduction." If the President of the United States addresses a meeting the chairman in his introduction simply says "I wish to present the President of the United States" and

then gives his name. Other speakers, who are not known to the group, need an adequate introduction which gives the high lights of their background and experience. It is for this type of speaker that our rules are suggested.

We should mention the occasion and something about the particular meeting not only to enlighten visitors who may be present but also to allow the speaker to sense definitely the real purpose of the meeting he addresses.

Only through telling the background and experience of the speaker can we hope to have the audience listen with the feeling that whatever is said carries the weight of authority. As a chairman, select only those speakers who are qualified. Too many people are selected to talk because of positions which they hold rather than because of their education, training, and experience.

Positions held and honors won will aid greatly in obtaining audience acceptance of the speaker and his message. Be especially careful to select the right qualifications and stress only those honors and distinctions which will fit best into the speech situation. For example, a man might be a member of several lodges and of several professional and educational societies. If he is talking to a fraternal organization, the mention that the speaker belongs to the same lodge will build favorable audience sentiment. If, however, we only mention that he belongs to a group of literary and educational organizations, the tendency of the audience might well be to say, "So what?"

Many chairmen feel that in introducing a speaker they must tell the audience what the speaker plans to say. Not so long ago we heard a chairman say, "The speaker has a wonderful message. I was talking to a fellow who heard him speak on the same topic and this fellow told me that the message of our speaker was worth while. Our speaker will tell you how we may increase our own efficiency and at the same time he will tell you what not to do and et cetera, et cetera, et cetera." In this situation any speaker

is justified in interrupting a chairman and saying, "Please let me give my own speech." Chairmen often embarrass speakers by not knowing how to pronounce their names.

The rule of common sense in making introductions demands that we do nothing on the platform that would be different from what we would do in a normal life situation. In other words, if we were walking on the street and passed another person whom we wished to introduce to the person with us, we would undoubtedly do it the easiest way. We would be sincere. Our tone would be rich and pleasant, and we would create the impression that we were pleased. We should do exactly the same thing in introducing a speaker to any audience.

Lastly, the chairman should always maintain audience directness—that is, keep looking at the audience during the entire speech of introduction. Many presiding officers turn and look at the speaker as they give the last line or two of their introductory speech. Many times this turning is done when giving the title of the man's speech or when pronouncing his name. The change in the chairman's directness may cause his voice to be poorly heard by the audience. The chairman should always complete his speech of introduction before turning and recognizing the speaker. The act of formally greeting the speaker should follow the speech of introduction; it should never be a part of it. The chairman should never sit down until after the speaker has acknowledged the introduction.

OPEN FORUM AND PANEL DISCUSSION

The growing tendency to hold open forum meetings and panel discussions makes it essential that a chairman be familiar with the rules governing the rights of the delegates to such meetings. In many gatherings, in addition to the mechanics of presiding during the course of the meeting, there is an added duty for the chairman. He must make a summary, brief and to the point, of

such arguments as have been presented. This summary should contain the highlights of the points of view discussed during the session and should also contain the chairman's analysis of the audience sentiment based on questions asked in the open forum. In panel discussion the chair should summarize the contentions upheld and refuted by the speakers of the panel proper. In both cases the chair draws conclusions from what has been said and offers a summary of what has been accomplished during the time of the meeting.

THE ANNOUNCEMENT

The average announcement read by the chairman is usually a hodge-podge of ineffective speech presentation. Most uninteresting announcements have been either carelessly written, omitting most of the essential details, or they deal with material with which the chairman is unfamiliar. Announcements which are to be read should conform to the following rules:

1. They should be typewritten double-spaced.
2. They should be placed on cards rather than paper, or if on paper, they should not be folded.
3. The announcement should contain a statement of the time, place and date of the event; importance of the event and reasons for it; charge or fee, if any, and to what purpose the proceeds will be given; benefits to be gained by attending; restatement of the location of the place in terms of the audience's familiarity.

Too many times, announcements state that a meeting will be held at 410 Blank Street. Unless one is familiar with the way street numbers run, the exact location of 410 Blank Street will not be understood. If, however, the announcement reads: At 410 Blank Street, which is one block north of the post office, the audience will know where the meeting place is.

4. Repeat the time and date, and make your plea for attendance. If your announcement deals with prizes or awards for attendance,

the wording should be original and definite enough to allow the audience to sense the personal appeal. Assume you are announcing a bowling match where individual and team prizes will be awarded. Say, "Your right arm will be needed next Tuesday evening, and if it is better than any other right arm, you will be well paid for attending." This suggests in a different way that there are prizes. Novelty and originality are essential in making effective announcements.

SUGGESTED READINGS

- J. T. BAKER, *Short Speech*, pages 87-105.
E. A. CORTEZ, *Project Speaking*, pages 276-280.
G. W. CRANE, *Psychology Applied*, pages 377-407.
DONALD HAYWORTH, *Public Speaking*, pages 359-386; 411-426.
JOHN A. MCGEE, *Persuasive Speaking*, pages 251-265.
W. G. HOFFMAN, *Public Speaking for Business Men*, pages 313-326.
ALAN H. MONROE, *Principles and Types of Speeches*, pages 281-295.
J. M. O'NEILL AND F. K. RILEY, *Contemporary Speeches*, pages 67-75.
WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Principles of Effective Speaking*,
pages 276-327.
WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speakers*,
pages 242-249.

CHAPTER IX

PARLIAMENTARY LAW

HOW IT SHOULD BE USED

A good chairman must know parliamentary law. He must know how to handle people and to recognize their rights and privileges.

Parliamentary law is a system of regulations governing the transaction of all business in any meeting or assembly. It recognizes the rights of both majority and minority. The use of such rules and regulations goes back to 1572 when the members of the English Parliament established a code for the proper conduct of their meetings. With little change these same governing rules have come down through the years, until today no meeting has authority in its action unless such action has been taken under the rules of procedure governed by parliamentary law.

The suggestions which follow do not fully explain or elaborate fully all of the many rules of parliamentary practice, but list only the salient points.¹

CONSTITUTION AND BY-LAWS

Every organization should have a constitution and by-laws under which all business is conducted. The constitution should be a simple statement of the fundamental rules of the organization and need contain no more than six sections: name, object,

¹ Every chairman or head of a club or organization should be familiar with at least one of the following leading texts on parliamentary practice: ROBERTS, *Rules of Order*; CUSHING AND BOLLES, *Manual of Parliamentary Practice*; HALL AND STURGIS, *Text Book on Parliamentary Law*; REEVES, *Parliamentary Procedure*; HOWE, *Handbook of Parliamentary Usage*.

membership, officers, meetings, and amendments. Other provisions deemed necessary may be made. By-laws should establish the duties of the officers, dues, directors or trustees, committees, meetings, nominations and elections, quorum, parliamentary authority, announcements, suspension of the rules and order of business.

It is the interpretation of the provisions of any constitution which governs the use of parliamentary practice. The accepted provisions of a constitution or by-laws take precedence over any parliamentary provision regarding the same issue. In other words, that which has been accepted as the constitution of the group, is, in the last analysis, the authority which governs the use of parliamentary law in that group.

Since the use of all parliamentary law is, in the first place, governed by the individual constitution and by-laws, it is essential that every organization have a constitution and by-laws which is workable. To illustrate, many by-laws make no provision for the suspension of rules, yet in meeting after meeting, motions may be made to suspend the rules. Since there is no provision (as there should be) for such suspension, every suspension of rules in that organization is, theoretically, out of order and illegal. We do not wish to confuse this issue. Naturally, if an entire organization is willing that rules be suspended, the total action of that group gives authority to make such suspension. Technically, there should be action taken by that organization to establish a by-law which provides for a parliamentary way of suspending rules.

THE RULE OF GENERAL CONSENT

A second factor, which governs or should govern the method and manner of using parliamentary procedure, is known as the rule of general consent. This procedure allows the chairman (or chair) to suggest, "If there is no objection, I will declare the

minutes of the previous meeting approved as read." The rule of general consent, used by a wise chairman, will do a great deal to keep the meeting progressing rapidly and will avoid bickering. This rule is best used in groups which are rather small and where the business transacted involves nothing affecting any group other than the organization itself.

The rule of general consent pre-supposes that the chair, having an adequate knowledge of the wishes and opinions of the membership, will take those steps necessary to bring about the desired legislation or action. For example, a chairman might sense that a particular group, belonging to the organization, were planning to oppose a measure which the officers and a majority of the members desired. The same chairman might know that if unlimited debate were allowed, those who opposed the measure might, through filibuster, defeat the desire of the majority. With this in mind the chairman exercises the rule of general consent by suggesting at the start of the meeting, "If there is no objection we are limiting debate at this meeting on the question of measure X to ten minutes." Immediately after, the gavel falls indicating that, since there has been no voiced objection, the group has given unanimous consent (general consent) to the acceptance of the chairman's proposal. This is perfectly legitimate. This action is equivalent to a member offering a motion to limit debate; this motion being seconded; the chair asking for discussion; the chair putting the motion to vote; a vote being taken; the announcement by the chair of the decision; the announcement of the passage of the motion.

ORDER OF BUSINESS

The constitution and by-laws should contain an order of business. Make them a standing rule. A typical order of business would contain:

1. Call to Order
2. Roll Call (not essential in non-political organizations)
3. Minutes of previous meeting
4. Treasurer's report
5. Report of Standing Committees
6. Report of Special Committees
7. Old Business
8. Secretary's correspondence
9. New Business
10. Elections (only at the designated time, according to provisions of constitution and by-laws)
11. Adjournment

NEW BUSINESS

When we are ready to take up new business, a special technique must be observed. In most meetings, little or no care is exercised by either the members or the chairman in the use of this technique. A definite procedure, however, is prescribed by parliamentary law as the way in which that should be done. Not only is there a special form but a definite vocabulary is used so that all action shall be according to the principles of parliamentary practice.

The correct terms to use are:

1. You *obtain* the floor.
2. You *offer* a motion.
3. The motion is *seconded*.
4. The question is *stated* by the chair.
5. The chair *opens* the question to *debate*.
6. The chair *puts* the *question* to a *vote*.
7. The chair *declares* the *vote*.

Again, in this procedure not only should we use the technique prescribed by parliamentary law, but also we should observe the form:

1. The member rises and addresses the chair, giving his name if he is not known.
2. He waits until the chair recognizes him by calling him by name.
3. After recognition, he presents the matter of business.
4. He offers the motion.

Once a motion has been offered, it must be seconded before it is presented by the chair for discussion. After it is seconded, the chair repeats the motion (or instructs the Secretary to do so) saying, "You have heard the motion. Is there any discussion?"; or, "The question is open for debate." From that time on, the *main motion* which has been offered and seconded, stated by the chair and opened for debate, may have many things happen to it, all of which come within the provisions of parliamentary law and practice.

CLASSIFICATION OF MOTIONS

Before we can understand just what may happen to a *main motion* before it is voted upon, we need to understand the classifications of motions and the various sub-divisions of each. Motions are of four classes: main, subsidiary, incidental, privileged.

A *main motion* is defined as any matter of business which is being introduced for the *first time* before any meeting for the purpose of debate and action. Any proposal or action sought from any group, affecting that group, is a matter of new business, and becomes a main motion. Only one main motion may be introduced before any assembly for the purpose of group action. No other main motion can be introduced until the previous main motion has been voted upon.

Subsidiary motions are defined as those which may be applied to the main motion and which seek some modification or special disposition of that question. Since subsidiary motions always relate to the main motion before the assembly, they are always in

order; that is, they may be proposed and voted upon before voting on the main question. They can only appear after a main motion has been made and seconded and opened to debate. There are a number of subsidiary motions. Each has an order or sequence of precedence; that is, one is a higher ranking motion than the other. In the order of their precedence the subsidiary motions are:

1. To Postpone Indefinitely.

- A. The object of indefinite postponement is to kill the main motion.
- B. A motion to postpone indefinitely cannot be brought up again unless it is introduced as an entirely new motion at a later session.
- C. It requires a second.
- D. It is amendable.
- E. A majority vote is required for passage.
- F. It is debatable.

2. To Amend.

- A. The object of an amendment is to change or modify the main motion.
- B. Amendments may be made by: (1) adding to the main motion, (2) striking out words and inserting new words.
- C. An amendment must not change the general import of the main motion. The amendment may be opposed to the aim of the main motion but must be relevant to the main motion.
- D. An amendment requires a second.
- E. An amendment may be amended but there the process must stop. In such cases the amendment to the amendment is voted upon first and then the amendment as amended is voted upon.
- F. A member may amend his own motion.

- G. It is not necessary to obtain consent from the maker of the original motion before making an amendment.
 - H. An amendment to a constitution and by-laws may be amended twice.
 - I. A majority vote is required for passage.
 - J. It is debatable.
3. To Refer to Committees.
- A. The object of the motion is to allow action or study by an appointed, special, or standing committee.
 - B. It requires a second.
 - C. It is amendable only as to the motion itself.
 - D. Motions offered in the committee do not require a second.
 - E. All committee reports should be given in writing.
 - F. It is debatable.
 - G. A majority vote is required for passage.
4. To Postpone Definitely (to a fixed time).
- A. The object of the motion is to determine a time when the main motion will come up for discussion and action rather than permit debate at the present time.
 - B. It requires a second.
 - C. It is amendable (as to time of meeting only).
 - D. It cannot be postponed beyond the second meeting.
 - E. It is debatable.
 - F. A majority vote is required for passage.
5. The Call for Previous Question.
- A. It stops debate (discussion).
 - B. It demands a vote on the immediate question being discussed (the pending question).
 - C. It requires a second.
 - D. It is not amendable.
 - E. It is not debatable.

F. If objection is raised to have the call for previous question, it may be carried by a two-thirds vote.

6. To Limit Debate.

A. It hurries business and saves time.

B. It limits debate, sets a definite time for each member to talk, or sets a time at which all debate shall stop.

C. It is amendable.

D. It is not debatable.

E. It requires a two-thirds vote for passing.

7. To Lay on the Table.

A. To lay on the table is to kill or suppress action on a main question.

B. It requires a second.

C. It is not amendable.

D. It is not debatable.

E. A majority vote is required for passage.

8. To Take from the Table.

A. To bring back for discussion something which has previously been tabled is the object of the motion.

B. It requires a second.

C. It is not amendable.

D. It is not debatable.

E. A majority vote is required for passage.

The four motions—the call for previous question, to limit debate, to lay on the table, to take from the table—are undebatable and as such they should be put to vote by the chair immediately after they have been made and seconded.

Each of the subsidiary motions listed above has its own sequence of precedence. The higher numbered motion takes precedence over that of the lower number. For example, discussion might be held on the floor on motion three (to refer to committee) and someone might ask for recognition and move to lay on

the table (seven). The fact that seven is a higher ranking motion than three simply means that a vote has to be taken on the higher ranking motion before being taken on the lower motion. In view of the fact that seven (to lay on the table) is undebatable no discussion can be held; a vote must be taken immediately.

Incidental motions are defined as those motions which grow out of something which has happened in the meeting. They are incidental to the meeting proper and have no special sequence of precedence with reference to each other. They do, however, outrank all main or subsidiary motions. Incidental motions are:

1. To Suspend the Rules.

A. To do something then and there which is not allowed by the rules or by-laws of the organization is the object of the motion.

B. It requires a second.

C. It is not amendable.

D. It is not debatable.

E. A two-thirds vote of the group will pass the suspension.

F. You can never suspend the constitution.

G. The same rule cannot be suspended twice in the same meeting.

H. Suspension of any rule is effective only for the particular matter of business for which the rule was suspended.

2. To Withdraw a Motion.

A. This may be done by the person who moved the original motion.

B. Any motion which is withdrawn has no reference listed in the minutes of the meeting.

3. To Object to a Consideration of a Question.

A. This prevents action on a question which appears to be irrelevant or unworthy of the organization.

B. It does not requires a second.

- C. It is not amendable.
 - D. It is not debatable.
 - E. A two-thirds negative vote will carry it.
 - F. It may be offered only on the main motion.
 - G. It is the only motion which the chair may offer.
4. An Appeal from the Decision of the Chair.
- A. To take exception to a decision of the chair which is not accepted by the members as a whole is its object.
 - B. It requires a second.
 - C. It is not amendable.
 - D. It is debatable.
 - E. Majority vote will pass it.
 - F. Only one appeal can appear before the house at any one given time.

Privileged motions are defined as those which refer to rights and privileges of the members. Being privileged they must be considered by the meeting at the time of their introduction. Their sequence of precedence is:

- 1. To Make Matters of Business a Special Order.
 - A. Time when all other business yields to the special business.
 - B. Special order requires a two-thirds vote.
 - C. It does not require a second.
 - D. It is not debatable.
- 2. Orders of the Day.
 - A. It brings the program of business decided upon for a particular time before the group.
 - B. It does not require a second.
 - C. It may interrupt business on the floor.
 - D. It is not amendable.
 - E. It is not debatable.
 - F. A majority vote will pass the measure.

3. A Question of Privilege.
 - A. It is any question concerning rights and privileges of the members.
 - B. It may be a privilege of raising a question for information.
 - C. It does not require a second.
 - D. It is not amendable.
 - E. It is not debatable.
 - F. A majority vote is required for passage.
 - G. The chair may decide the question of privilege.
 - H. A *point of order* has the same rank as a *question of privilege*. Its object, however, is to call attention to a parliamentary point of procedure. It may seek interpretation on a rule of parliamentary law.
4. To Adjourn.
 - A. This completes the business of the meeting.
 - B. It requires a second.
 - C. It is not amendable.
 - D. It is not debatable.
 - E. A majority vote is required for passage.
5. To Fix the Time at which to Adjourn.
 - A. It has nothing to do with adjourning.
 - B. It sets the time for the next scheduled meeting.
 - C. It requires a second.
 - D. It is amendable as to time and place only.
 - E. It is not debatable.
 - F. A majority vote is required for passage.

The motion to adjourn or a motion to fix the time at which to adjourn are the highest ranking parliamentary motions and may be offered at any time providing no other member has the floor and providing a vote is not being taken. A ballot on any motion automatically prevents any other parliamentary motion regardless

of its sequence or rank from interrupting the taking of that ballot.

UNFINISHED BUSINESS

Unfinished business is usually that business not acted upon at the last adjourned meeting. This unfinished business should be only the main questions and amendments not voted upon at the previous meeting which have been carried over to the next meeting and must be voted on at that meeting. Unfinished business may also be motions which have been postponed until the next scheduled meeting. In any case, all unfinished business from a preceding meeting should be acted upon at the next regular meeting.

MISCELLANEOUS MOTIONS

In addition to the four classes of motions listed, there are two called *miscellaneous motions*:

I. To Reconsider.

- A. It brings a question, previously voted upon, back before the assembly for another vote.
- B. Only one who voted on the prevailing side may move to reconsider.
- C. It requires a second.
- D. It is not amendable.
- E. It is debatable if the motion to be reconsidered was debatable.
- F. A majority vote is required for passage.
- G. Notice may be given at the meeting at which the vote was taken that a move to reconsider will be introduced at the next meeting. If such notice is given, action on the question is suspended until the next meeting.
- H. A motion to reconsider must be offered either at the

Chart of Sequence of Motions	Needs a second?	Can be debated?	Can be amended?	Can be referred to committee?	Main question de- bate while pending?	Can it be reconsidered?	Requirement for passage?
A. The Main Motion							
1. Any main question or in- dependent matter of business before the meet- ing—for the purpose of action.	Yes	Yes	Yes	Yes	Yes	Yes	Maj.
B. Subsidiary Motions							
1. To postpone indefinitely	Yes	Yes	No	Yes	Yes	Yes	Maj.
2. To amend.....	Yes	Yes	Yes ¹	Yes ²	No	Yes	Maj.
3. Refer to committee.....	Yes	Yes	Yes	Yes	No	Yes	Maj.
4. To postpone definitely ³	Yes	Yes ⁴	Yes	No	No	Yes	Maj.
5. Previous question ⁵	Yes	No	No	No	No	Yes	$\frac{2}{3}$
6. To limit debate ⁶	Yes	No	Yes	No	No	Yes	$\frac{2}{3}$
7. To lay on table.....	Yes	No	No	No	No	No	Maj.
8. To take from table.....	Yes	No	No	No	No	No	Maj.
C. Incidental Motions							
1. To suspend a rule.....	Yes	No	No	No	No	No	$\frac{2}{3}$
2. To withdraw a motion ⁷	No	No	No	No	No	No	Maj.
3. Object to a consideration	No	No	No	No	No	Yes	$\frac{2}{3}$
4. An appeal from the de- cision of chair.....	Yes	Yes ⁸	No	No	No	Yes	Maj.
D. Privileged Motions							
1. Make matter of business "special order," for the given time—when all other business yields....	No	No	No	No	No	Yes	Maj.
2. Orders of the day.....	No	No	No	No	No	Yes	Maj.
3. Questions concerning rights ⁹ and privileges of members.....	No	No ¹⁰	No	No	No	Yes	Maj.
4. To adjourn.....	Yes	No	No	No	No	No	Maj.
5. To fix the time at which to adjourn.....	Yes	No	Yes ¹¹	No	No	Yes	Maj.
E. Miscellaneous Motions							
1. To reconsider ¹²	Yes	Yes	No	No	No	No	Maj.
2. To rescind.....	Yes	Yes	Yes	No	No	Yes	Maj.

meeting when the original action was taken or at the next regular meeting.

2. To Rescind.

- A. This rescinds action previously taken.
- B. It requires a second.
- C. It is amendable.
- D. It is debatable.
- E. A majority vote is required for passage.
- F. A motion to rescind may be offered no matter how old the question may be.
- G. A motion to rescind is always a main motion.

To show the relationships of these several motions, one with the others, we have listed a chart for your information and study.

If the question of consideration of a principle motion is raised before other motions are put or discussion begun, it does not allow any other subsidiary motion, but it cannot be raised after consideration has begun. The motion to accept (a report, for instance) is equivalent to raising the question for consideration and when carried means simply the matter to which it applied before the house. This motion is usually not necessary, acceptance

¹ An amendment to an amendment cannot be amended.

² It takes the whole question with it.

³ Cannot postpone beyond second meeting. If question cannot be considered at time designated it must be postponed again.

⁴ Propriety of postponing only.

⁵ Object is to stop debate and obtain a vote on the pending question.

⁶ May be extended in the same way that it may be limited.

⁷ Only one who offered the motion can withdraw it.

⁸ Only if question for which appeal is taken is debatable.

⁹ Point of Order is of the same importance as of Privilege. Decided by the Chair subject to appeal.

¹⁰ Chair may allow debate on a Point of Order if so inclined.

¹¹ As to time and place only.

¹² You cannot reconsider: A. adjournment; B. suspension of rules; C. to put on table; D. to take from the table.

being taken for granted unless objection is made. The motion to accept is a main motion which means that the assembly will follow the recommendations of the adopted report.

SUMMARY AND FURTHER SUGGESTIONS

The chairman must know parliamentary law. He must know when motions are in order, when they are debatable, when they may be introduced. This knowledge, plus a judicious use of the rule of general consent, will keep the average group crew-minded and not crowd-minded in their parliamentary discussions.

The following additional rules affect the use of parliamentary procedure:

1. You offer motions. You do not make motions.
2. Always rise and address the chair.
3. Never use the phrase "Chairlady" or "Madam Toastmistress." The correct form is "Madam President," "Madam Chairman," "Madam Toastmaster."
4. You do not have the *privilege of the floor* until the chair recognizes you by name.
5. A motion is not open to debate until the chair has *stated the question* by repeating the motion made and asking if there is any discussion.
6. Debate never means abuse or ridicule of another member.
7. All motions are debatable or amendable except two: 1. to postpone indefinitely; 2. to reconsider.
8. Make committees small, preferably three to five members only.
9. Never move to table a committee report. Always move to table the motion that the committee's report be accepted or rejected.
10. A *committee of the whole* is a meeting of the whole body. The presiding officer of the meeting is never the chairman of the committee of the whole. Someone should be appointed to act

as chairman who doesn't hold an official position. Only three motions may be offered in the committee of the whole:

A. To adopt the question on which the group went into the committee of the whole.

B. To amend the question.

C. To rise (adjourn) and report.

11. Votes cannot be ordered and hence are never recorded in a committee of the whole. Nothing is made a matter of record except what is formally reported back to the assembly.

12. No committee ever adjourns. It *rises*.

13. A motion to adjourn *sine die* closes the session and carries all unfinished business.

14. You cannot suspend the constitution.

15. Any member may move to take from table, but only a member who voted on the prevailing side may move to reconsider.

16. The chair votes only: A. when it is a tie; B. on a roll call; C. by written ballot.

17. The chair cannot cast a deciding vote by ballot. It must preserve the secrecy of its ballot the same as members.

18. Any dissatisfied member may appeal from the ruling of the chair in a point of order. If his appeal is seconded it must be put to an immediate vote. The chair may put the point to vote before an appeal.

19. During the question of whether an appeal is in order or out of order the chair may receive advice from members but no one has the right to debate the question.

20. Transact all legitimate business in the meeting by vote of *aye* and *no*. This is suggested because a ballot vote being secret cannot be reconsidered.

21. Motions for office do not require a second.

22. The chairman should alternate (in recognizing speakers)

from those who oppose and those who agree. One side should never control the discussion.

23. No speaker should be allowed to speak more than twice upon one question without the consent of the assembly.

24. If two or more people try to obtain the floor at the same time, and one has not yet participated in the program, he should be given preference.

25. Remember that the rule of general consent expedites the progress of the business of the meeting.

26. If a single member objects, the rule of general consent cannot be enforced. One objection demands a vote.

27. If an organization does not meet at least quarterly, all unfinished business at any one meeting is automatically dropped and must be introduced again as new business.

28. The quorum is always a number determined in the by-laws.

29. Never offer a motion in a negative form.

30. Rules can be suspended only when the by-laws make such provision.

31. To second a motion, one need not rise and address the chair. However, it is a recommended courtesy.

32. Remember that any member of the assembly who speaks from the floor is always in order if the motion he proposes: A. is incidental or preferred; B. is of a higher sequence than the motion being discussed.

SUGGESTED READINGS

DONALD HAYWORTH AND ROBERT CAPEL, *Oral Argument*, pages 397-411.

ALAN H. MONROE, *Principles and Types of Speeches*, pages 384-397.

CHAPTER X

HOW TO PREPARE A BANQUET

THE DUTIES OF A TOASTMASTER

THE most frequent speech situation in the United States is the banquet, and in no other speech situation are there more violations of the principles of practical public speaking and common sense. The main reason why many persons in this country study public speaking is to learn how to run a banquet properly.

Preparation and arrangement of a banquet is a science requiring experience and ability. The average committee on arrangements is chosen for other reasons and is unqualified to plan, organize and carry out a successful banquet with satisfactory food, service, and program.

It is never necessary to have a dozen committees. Nor is it necessary to have a large committee. The small committee, responsible for all details, should be selected because its members are go-getters, because they have sufficient initiative to do the job the way it should be done, because they are individuals who do not fear overruling tradition. In other words, the banquet committee should possess a knowledge of "all the answers."

It seems to be an accepted theory that banquets are stereotyped, that they must always appear in the same dress and with the same coloring no matter where or how often they are held. If a committee arranges a highly satisfactory banquet, the next time the organization holds a banquet invariably the same committee is appointed and the same general details are once more followed even to holding the banquet in the same room or repeating the same menu. During the past two years we have at-

tended eighty-seven banquets from which we gleaned the following information:

1. Eighty-six of these banquets started late (from twenty minutes to two hours after schedule).

2. The menu at sixty-three of these banquets was: fruit cup, tomato soup, a half broiled chicken, peas and french fried potatoes, warm lettuce salad, brick ice cream and cookie, coffee.

3. In eighteen of these banquets the menu was: warm grapefruit, celery soup, roast turkey, peas and potatoes, pumpkin pie, coffee.

4. At eighty-six of these banquets the toastmaster tried to be the "life of the party"; attempted to tell funny stories which were not funny; and took anywhere from three to ten minutes too much time in introducing every speaker.

5. At each of these banquets the program consisted of from three to thirteen speakers and in all but three cases each talked over the time limit assigned.

6. Each of these banquets was poorly served. Not only was the food lukewarm or cold, but also in every case there was an insufficient number of waiters.

7. Eighty-five of the banquets attended were prolonged from one to three hours longer than they should have been. A logical and common sense closing time was not recognized because there was: (a) too much group singing, (b) recognition of too many people who were asked to talk, (c) slowness in service and clearing tables, (d) horseplay and personal asides between the toastmaster and members of the group.

Anything worth doing, which involves the utilization of speech, should be done in the most efficient manner. If a banquet is unsatisfactory, only one person is to blame and that person is the toastmaster. This individual should be selected with great care and into his hands should go the running of the entire affair. He should be a dictator who rules with an iron hand. He should

be qualified by experience and training to gather up the loose ends and present a banquet conducted with common sense. He should recognize that America is the "land of the free" and to every citizen is given the right to the "pursuit of happiness."

There are certain organizations in which the toastmaster must be selected in violation of the accepted principles of good banquet arrangement. The position or prestige of a certain individual automatically establishes him as toastmaster. In this situation, most of the work is done by subordinates, and the toastmaster merely presides at the dinner. The result is a division of authority, a weakening of the program, and the situation should be avoided wherever possible. The chairman of arrangements in this situation assumes most of the duties which should be performed by the toastmaster. The chairman loses all control after the speaking program or other entertainment is under way. Frequently, good arrangements by the committee chairman are ruined because the traditionally selected toastmaster feels forced to glorify the position or prestige which caused his selection.

The toastmaster should be the first person appointed when a banquet is planned. His duties all have a definite place in the program.

START ON TIME

Start the meeting on time even if you are the only person present at the stated hour. Invariably, there will be many people present on or before the hour of the banquet. Why is so much more consideration given to the people who come late rather than to the people who are there?

Guest speakers should arrive before the scheduled time, and it is the duty of the toastmaster to make sure that invited speakers are in the banquet room on time even if he must send someone after them.

Committees often do not wish to start until everyone is present

because the service of the meal will be delayed by serving late comers. This can be avoided by instructing the head waiter that any late comer will be served with the course then on the table. The average hotel or restaurant kitchen is ready to serve the dinner on a time schedule based on the starting time. In other words, if your banquet is scheduled to start at seven, the kitchen is prepared to serve the first course at seven. The second course will be served at seven-twenty: the third course at seven forty-five, and so on. The kitchen cannot wait until the banquet starts before preparing the food, and the larger the banquet the more this rule is true. If the chef's schedule calls for steaks to be ready and served at seven forty-five, those steaks are ready at seven forty-five. If your banquet has not started until seven forty-five and if the two courses preceding the steaks consume forty minutes, the steaks you receive at eight twenty-five are the same steaks which were ready to be served at seven forty-five. They have been kept warm in a steam oven or electric stove.

Arrange the starting time of the banquet at an hour more or less in keeping with the general dinner hour of the guests. Eight o'clock is not an unusual hour for the start of a banquet. Sometimes they are advertised for eight-thirty or nine o'clock. We believe that most people have their evening meal sometime between the hours of six and seven. Consequently, we feel that any banquet is better accepted if it starts at a time, and is advertised to start at that time, within the hours at which most of the people attending the banquet normally eat.

There is no reason why a banquet cannot start at its scheduled time. Whether it does or not is largely dependent upon the ability of the toastmaster and his general fortitude to take the initiative. By starting on time we mean the exact time, not five minutes after or ten minutes after the given hour. If you plan a banquet and start it on time, perhaps less than half of your group will be present. If, however, you have a second banquet

and announce that it also will start on time, your second banquet will find every member there on or before the given hour.

ARRANGE THE BANQUET ROOM PROPERLY

The toastmaster should be on the committee which selects the room for the banquet. A banquet committee should never take *any* room which the hotel or restaurant offers as the place for the dinner. The procedure should be reversed. You and your committee should tell the hotel or restaurant what you wish, and if they cannot furnish those accommodations, go elsewhere. There are three general types of rooms available for banquets: (1) the small square room, (2) the small rectangular room, (3) the large rectangular room.

The small, square room should be used when the banquet group is limited in number. Twenty to thirty-five people can be seated in such a room using what is known as the "square seating" arrangement. Diagram A shows the arrangement of the tables and the suggested method of seating speakers and guests.

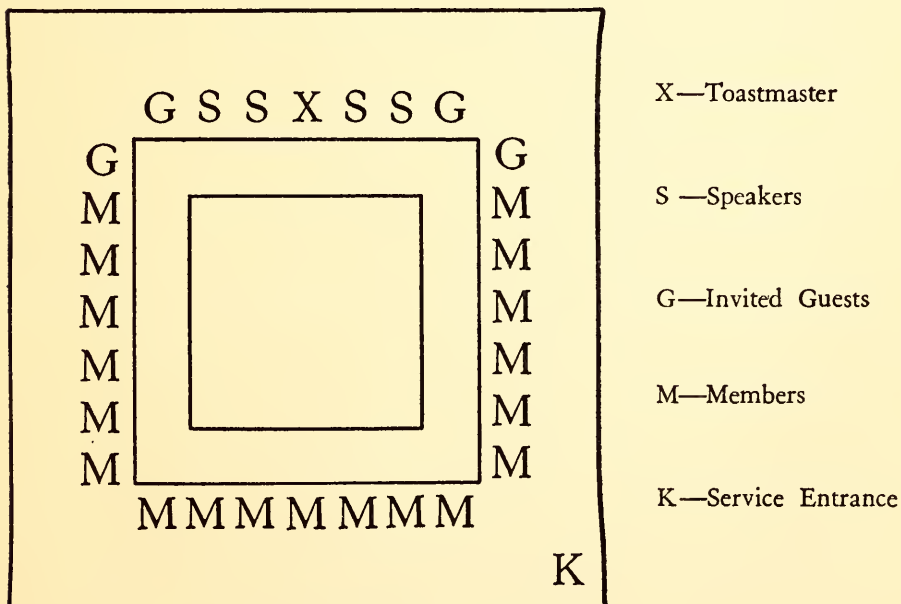


Figure A

When using this type of room the tables should be moved forward a sufficient distance from the back walls to allow ease in serving. For this type of banquet arrangement, chairs are rarely used on the inside and the banquets should be of the intimate, stag type.

The small, rectangular room is used for groups ranging in number from thirty-five to seventy-five. The tables may be arranged either using the "U" (Figure B) or "T" (Figure C). If the "U" form is used and your audience approaches the larger number, you should "break" your tables as in Figure "D." This break in the long table aids service and prevents the waiters from being forced to walk behind the entire length of one side of the table to serve people at the farthest point from the kitchen.

The toastmaster and speakers should always be seated at the point farthest removed from the kitchen or serving pantry. In planning the arrangement of the tables, do not allow them to be too close to the walls and windows. Unfortunately most banquets, which use the "U" form of table arrangement are planned that way. While one is eating, there is a constant dodging, always forward, to avoid the food which is being pushed behind as the waiter moves from one diner to the next. In this same connection it is remarkable how many tables are so arranged that every other diner has a leg to straddle. A little space would not be amiss at the average banquet, where the chairs are usually so close together that the entire operation of eating becomes a task rather than a pleasure. If necessary, set up an extra table. Since the average individual pays for his dinner, he at least should have plenty of room.

For the larger and formal banquet (one hundred guests or more) we suggest that the large rectangular room is used. Two types of seating may be arranged in this ballroom type of meeting place. Figure "E" shows the arrangement of straight tables running the width of the room and figure "F" shows the use of

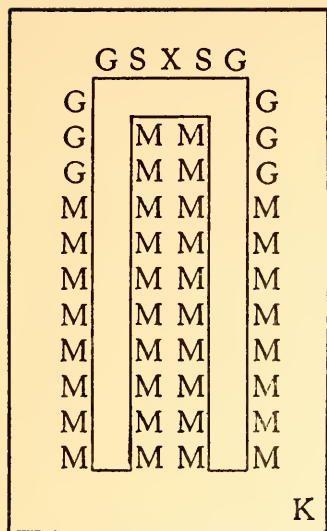


Figure B

X—Toastmaster
S —Speakers
G—Invited Guests
M—Members
K—Service Entrance

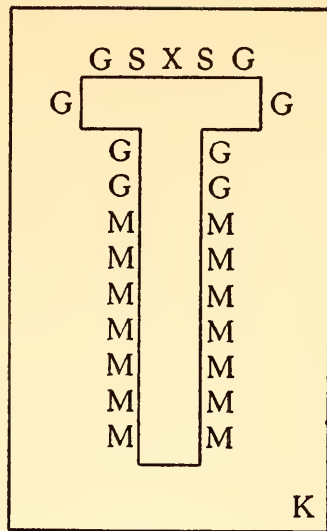


Figure C

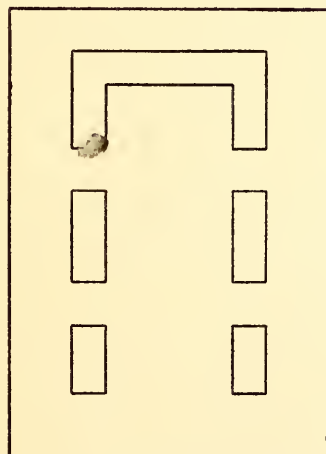


Figure D

individual small tables which can comfortably seat eight to ten people. The seating as shown in Figure "F" is the only one suggested for the larger banquet.

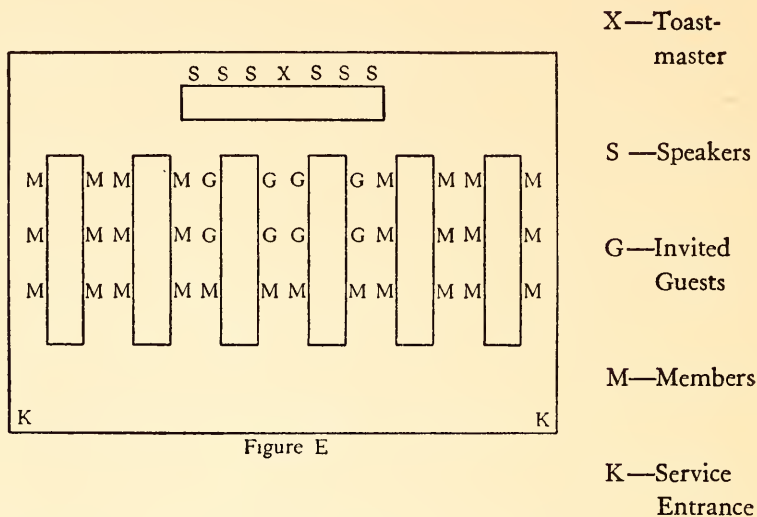


Figure E

X—Toastmaster

S—Speakers

G—Invited Guests

M—Members

K—Service Entrance

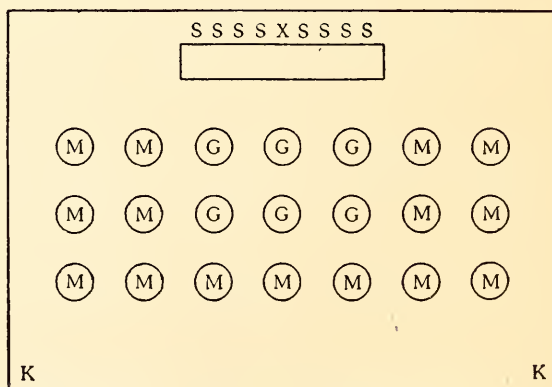


Figure F

You will notice in each of the suggested room arrangements that there is a speaker's table and in each case only the toastmaster and the speakers are placed at this table. The speaker's table, which is the place of honor, is not intended to be a resting

place for general guests. Never forget that a speaker's table is exactly that, a table for speakers.

Guests of honor, who may be invited but have no formal part in the program, should occupy, naturally, seats of honor as guests. This should be done, however, at specially provided places and not at the speaker's table. On the several charts we have attempted to suggest the place of honor which might be allotted to guests who are not speakers. We assume that guests invited to any banquet by the committee are those men and women who, because of position, are entitled to that invitation. At the speaker's table you should seat your speakers in the following order:

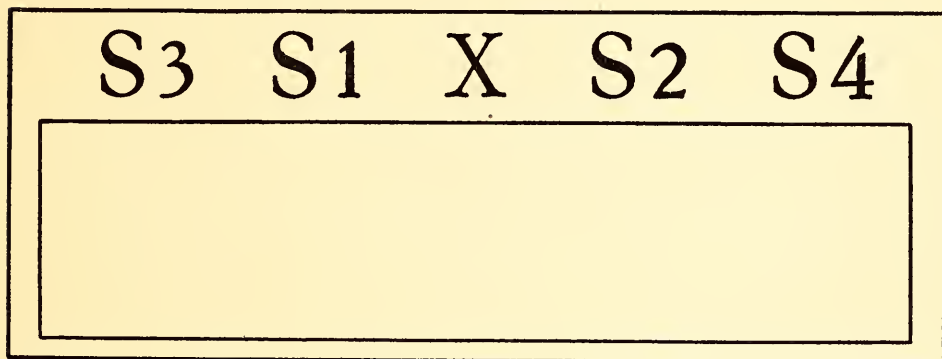


Figure G

X—Toastmaster

S1—(To the Right of the Toastmaster)—Guest of Honor

S2—(To the Left of the Toastmaster)—Second Guest of Honor

S3—(To the Right of S1)—Third Guest of Honor

S4—(To the Left of S2)—Fourth Guest of Honor

The conditions which should govern the seating in relationship to the immediate right or immediate left of the toastmaster are, the age of speaker, his position, and seniority.

If you have four speakers and there is nothing of special honor to distinguish one from the others, the oldest man should be seated to the immediate right of the toastmaster. The next in age would be to the immediate left. The third eldest would be

to the immediate right of the eldest and the youngest man would be to the immediate left of the second eldest.

If your banquet were a college affair at which the president, senior dean, senior professor and newest instructor had been invited to speak, the president would be seated to the right of the toastmaster, the senior dean to his left, the senior professor to the right of the president, and the youngest instructor to the left of the dean.

If your banquet were a municipal affair and your speakers were the mayor, a member of the city commission, president of the board of trade, and the pastor of one of the local churches, the mayor would be seated to the right of the toastmaster; the member of the city commission to his left, the president of the board of trade to the right of the mayor, and the pastor of the church to the left of the city commissioner.

In the example of the college banquet if you had a guest of honor who was to address the meeting, he would occupy the place to the immediate right of the toastmaster and the president of the college would be seated on the immediate left of the toastmaster with the other invited speakers alternated right and left.

When the toastmaster calls upon his speakers, it should be in the reverse order to their seating. In the case of the municipal banquet, we would call on the pastor of the church first, then the president of the board of trade, then the city commissioner, and then the mayor.

The only exception to this rule is when the guest speaker advises the toastmaster that he must leave the meeting at a certain time, a condition often arising if the speaker is a busy executive. In such cases, the guest speaker is seated at the table according to whatever rank he has in relationship to the other speakers, but is called upon at a time in the program which will allow him to speak before the time set for his departure.

In banquets where ladies are present, the wife of the guest of honor is escorted into the banquet room by the toastmaster, and the guest of honor escorts the wife of the toastmaster. No other formal exchange of partners is made. At the speaker's table the wife of the guest of honor is seated at the immediate left of the toastmaster, the guest of honor to his immediate right, and the wife of the toastmaster to the immediate right of the guest of honor. See Figure "H."

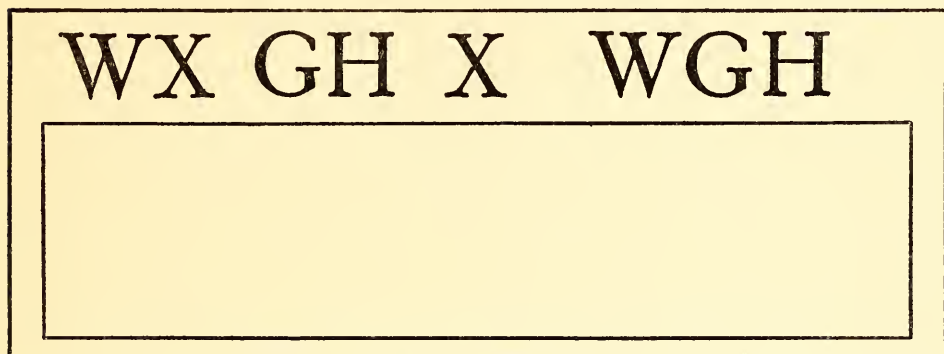


Figure H

Other guest speakers and their wives are seated observing the rules for seating speakers. It is suggested that, in formal banquets, wives and ladies who are escorted by speakers are placed at a table where the wife of the toastmaster acts as hostess. Place cards should be used for both speaker and guest of honor tables.

ARRANGE THE MENU AND PROVIDE ADEQUATE SERVICE

The toastmaster should be a member of the committee selecting menus and arranging service. As the toastmaster and his committee should not take the first room offered, so they should not necessarily accept the menu which is suggested by the hotel restaurant. Most hotels have what are known as A, B, C, and D menus. These have been prepared by the manager to require

the minimum amount of effort and trouble to their staff in preparing a dinner. Each item on these prepared menus usually is a type of food which may be prepared well in advance of the time of the dinner. Chicken (half-broilers) for example may be prepared hours before and kept warm in ovens or, as often happens, be piled on a table and kept there until time to drop into boiling grease prior to service. The old standby, tomato soup, can be made hours before the banquet simply by opening cans. That delectable first course, the ever present fruit cup, is dished from barrels containing "Fruit Cup Mixture."

Rather than take the stock menu, prepare your own. The selection of any dinner course should consider the general taste of the type of audience attending the banquet, the time of the year, weather conditions, and the banquet experience of your group. Determine what you wish and then ask for a price on that menu. If you are told that the menu you wish will cost too much, ask what the cost will be. If the price given is too high, merely tell the manager you will have to take your dinners elsewhere, and, invariably, he will come around to your point of view. Naturally, you must be reasonable in your demands. You cannot expect to have a seven course dinner with filet mignon covered with mushrooms for a sixty cent banquet ticket. On the other hand, it is just as easy to demand fresh vegetable soup as to have it served from cans; it is just as easy to have your steak cooked to order, as it is to have par-boiled and grease-dipped half-broilers on whose fragile bones little if any meat exists; it is just as easy to have fresh baked pie as it is to have that grand old standby, brick ice cream in three flavors accompanied by a lonesome cookie.

You should include in the price of your dinner the tip for the waiters. Nothing is so embarrassing or so indicative of poor arrangement as is the passing of plates and saucers, after a dinner. Not so long ago a speaker was presenting his address when a

waiter, moving slowly in front of the speaker's table and holding in his hand a bread basket, paused in front of the speaker to collect a tip. Fortunately the speaker was a good sport and, also, "knew the answers." He smiled at the waiter, leaned forward, and putting his hand in the basket took out a handful of change. He said, "It's nice to be paid in advance. Most always I have to wait for my fee." And he went right on with his speech. Perhaps the speaker should not have done this, but we applaud him and level criticism against the toastmaster who failed to take care of this vital arrangement.

The toastmaster and his committee should also insist that the banquet be served with an adequate number of waiters. The average organization which caters has a certain number of people trained to wait on tables. These people are part of the establishment. If the hotel is having a banquet, some of those who wait on tables are taken from their regular dining room job and are given the task of serving the diners at the banquet. In many cases a banquet means that the number of waiters normally employed must take care of the extra diners. The toastmaster should insist that a waiter be available for every ten people at the banquet, but unless you insist on this, you may find one or two waiters each attempting to serve from twenty to thirty-five people.

The average waiter or waitress is not relieved from the responsibility of his job until he has cleared the table and put away the service. A wise toastmaster will arrange to have the tables cleared before starting any other part of his program. Otherwise, during the speeches, waiters are continually coming into the banquet room, opening doors and looking in, closing doors and walking out, and noise and talking are coming from the kitchen or serving pantry. When arrangements for a banquet are being made and the number of waiters is being determined, provision should also be made for bus boy service even though it involves

extra expense. The bus boy service should be arranged so that ice water, rolls and butter may be available for all the diners, all of the time.

Another factor of vital importance to the success of a banquet is a deadline for your ticket committee, a time after which no reservations will be accepted. The average committee receives advanced reservations—let us say, for one hundred and fifty dinners. On the basis of this preliminary figure, arrangements are made with the hotel. Though the room has been selected to accommodate that number, frequently the committee calls the hotel on the morning of the banquet to reserve places for fifty more people. The manager immediately assents, but the room which before might have been adequate for one hundred and fifty is inadequate for the two hundred who will now be present. Waiters fall over each other and guests are packed so close together that breathing becomes difficult. The only way this condition can be prevented is for the committee to set and maintain a deadline for ticket reservations.

SPEAKERS AND ENTERTAINMENT

The chairman should be a member of the committee on speakers and entertainment.

The total number of speakers for any banquet should not be allowed a total time for speaking greater than the amount of time consumed in serving the dinner. With this knowledge of the time available for speaking, the number of speakers is determined by the amount of time assigned to each. In an hour program of speeches, you might have the following arrangements:

1. Two speakers—thirty minutes each.
2. Three speakers—twenty minutes each.
3. Four speakers—two for twenty minutes each; two for ten minutes each.

The committee should consider the purpose of the banquet

or the occasion being celebrated and attempt to secure men whose experience, ability, and position best fit them for that occasion. The entire program should be so unified that each speaker has an integral part in the development of the whole, and the speakers should be cautioned against exceeding the time limit assigned to them. It is one of the duties of the toastmaster not only to assign the general theme for the speaker but also to give him the time limit.

If, in addition to speakers, your committee plans formal entertainment, such entertainment should in no way be part of the speaking program. Group singing, for example, has a definite place at many luncheons and dinners, but it should always be between the end of the dinner and the start of the speaking. In this way, it becomes an attention-catching factor and aids the audience to relax while allowing the waiters to remove dishes and service without undue or unnecessary interruptions. Remember, please, that group singing at any other time in the banquet is considered unwise.

The question of the advisability of having orchestra music during a banquet is often raised. If funds are available, such entertainment is desirable. However, the program of music should be governed by the committee. In other words, an orchestra should not play sad or somber numbers on a gala occasion. Also, a blaring band will undoubtedly cause discomfort among the guests. An orchestra should be placed at some distance from the diners and preferably should be behind a screen or curtain.

When dancing or vaudeville is part of the program, the banquet should close formally before such entertainment begins. In the case of dancing you will find that tables must be removed and the floor cleared, and the selection of the place for the banquet should consider lobby space or comfortable surroundings for your guests during this interlude.

Primarily, however, a banquet should stand alone and not be

part of any other type of entertainment. Therefore, if your committee plans to have dancing or vaudeville, eliminate as part of your program any speakers.

Another duty of the toastmaster is introducing the speakers.

In addition to the general rules for introductions given in Chapter VIII we list the following rules which are especially appropriate for any toastmaster:

1. Do not try to be the life of the party.
2. Do not tell musty jokes. (Your job as toastmaster is not the telling of funny stories.)
3. Keep the meeting moving.
4. Recognize audience discomfort (poor ventilation, too much smoke in the room) and correct the condition.
5. Never call on individuals in the audience, regardless of what status they have, unless they have previously been invited and are seated at the speaker's table.
6. Make no comments whatever after any individual speaks.
7. Save such "thank you's" as you may feel desirable until the end of the banquet.

Now and then an organization hires a professional toastmaster who is a well-known comedian. Naturally, the rule that a chairman avoid telling funny stories does not apply in this case.

PUBLIC ADDRESS SYSTEM

If a public address system is available, the chairman should insist that the microphones be arranged either in a center bank or individually before each speaker. If the center bank is used, all speakers should be instructed, before the banquet, to move from their seats to the microphone after the introduction and to talk from behind the center unit. If the single microphone is used, each should be placed in front of the individual speakers, connected, and arranged before the guests are seated.

Nothing is more distracting than having a speaker start to talk, then be stopped and asked to move here or there to use the loud speaker system. Equally bad is the wandering up and down of a mechanic who places and adjusts the microphone stand during the course of the speech. Always anticipate the "little 'hings" which aid the effectiveness of your meeting.

AFTER DINNER SPEECHES

There are two types of after dinner speech: the *formal address* and the *toast*. Your choice of topic and type of address is governed by the fundamental purpose of the banquet.

The formal address should follow five general rules:

1. It should be twenty to forty minutes in length.
2. The topic should be more or less of a serious theme.
3. It must be specifically adapted to the particular audience or group.
4. The topic is usually selected by the speaker but only after conference with and approval of the toastmaster.
5. It should utilize all the rules of effective speech organization and delivery.

The toast should follow eight general rules:

1. It must be short, never over five minutes in length.
2. It should be a topic with a light theme (the toast has a pleasant, happy, humorous development).
3. It must be appropriate to the group.
4. The topic is selected by the toastmaster and assigned to the speaker. Each topic for a toast ties up with what has gone before and that which follows.
5. Its main purpose is to entertain and make us laugh, although it may have an applied purpose of action.
6. A toast should avoid all unpleasantness, bitterness, or anger.
7. A toast should be original.

8. The speaker should apply all rules of effective speech presentation and good delivery:
 - A. Without notes.
 - B. With deep sincerity.
 - C. With pleasantness.
 - D. Without any apology.
 - I. Do not say you are not prepared or misunderstood the topic.
 - II. Do not state that you are surprised that the toastmaster called on you.
 - E. Without using poor, old, irrelevant stories.
 - F. Without making jokes at the expense of others on the program or in the audience.
 - G. Without using nonsense as the main development of your material.
 - H. Without being vulgar or uncouth in either material or manner.
 - I. Without dullness.
 - J. Without optimism.
 - K. Without a lifeless tone that cannot be heard.
 - L. With expression and a voice which reflects enjoyment and good humor.

RECOGNITION OF GUESTS

If we are not to call upon guests who are not part of the formal program, how will we recognize their presence and pay them the courtesy which their positions should allow? All guests of honor not speaking on the program should be seated at special tables. At the start of the program, the toastmaster who feels that some recognition should be given these guests should tell the audience that these guests are present, and then should ask each to stand as his name is called. The audience can show their appreciation of the guests' presence by applause.

The chairman's remarks in this case might be, "We have with us tonight as our guests the first Vice-President of the X Chapter, the Secretary of the Y Club, the Superintendent of Schools. We are glad to have these gentlemen with us. I am going to ask them if they will rise." Naturally the guests will rise, and when they do, the toastmaster can start the applause and then say to those who are still standing, "Thanks a lot." A nod will indicate that they are to be seated. The toastmaster should make no further reference to those guests but should continue into the introduction of the speakers who form the formal program.

Many of the suggestions of this chapter are radically opposed to accepted practice. However, we have seen every one of the foregoing suggestions tried in actual banquet situations and know from experience that such dinners were more delightful and more efficient.

SUGGESTED READINGS

- GEORGE P. BAKER, *Types of Modern Dramatic Composition*, pages 180-195.
J. T. BAKER, *The Short Speech*, pages 180-195.
WILLIAM N. BRIGANCE, *Speech Composition*, pages 307-312.
DONALD HAYWORTH, *Public Speaking*, pages 359-386.
ALAN H. MONROE, *Principles and Types of Speeches*, pages 185-199; 338-342.
JAMES N. O'NEILL AND FLOYD K. RILEY, *Contemporary Speeches*, pages 209-229.
WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Principles of Effective Speaking*, pages 202-212.
WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speakers*, pages 227-235.
IRVAH L. WINTER, *Public Speaking*, pages 333-355.
CHARLES H. WOOLBERT AND JOSEPH F. SMITH, *The Fundamentals of Speech*, pages 509-518.

HOW TO TELL A FUNNY STORY

WE ARE listing the funny story as a type of speech because everyone should be able to tell a story well. As a nation we are a fun loving people. We enjoy the humorous anecdote and most of us not only enjoy the telling of stories or experiences but also enjoy listening to them. To be a *raconteur* is an asset. A well told story can be used as the introduction to a speech.

Whether or not we should use humor in a speech is, and always has been, a controversial topic for most teachers. There is no agreement whether we should use some humor, a great deal, or none at all. The only agreement is that humor correctly used is an attention-catching factor. Humor has a place in practically every speech with the reservation, of course, that under no circumstance should any speech be a succession of funny stories. Practical and desirable humor is that which is used sparingly and properly. Its delivery recognizes not only variety and form but also proper techniques of presentation.

General humor has several classifications:

1. The anecdote or long humorous story.
2. The gag or "wise crack."
3. The pun.
4. Irony or light sarcasm in which the intended implication is the opposite of the literal sense of the words.
5. Burlesque or parody.

These classes of humor have their place in speech. Be as original as possible in the use of humor. Brigrance in his *Speech*

Composition suggests that the best humor "arises from the clever turn of a phrase, a witty comparison, a comic narration, or the incongruous application of a quotation or well known maxim." Since most individuals use anecdotes, since the habit of telling stories is so deep-rooted, we offer the following rules for the use of humorous stories in speech:

1. Never drag a story into a speech. Make it a natural illustration of the theme being developed and always consider it a definite part of the speech.

2. Come to the point of your story as quickly as possible. Most speakers feel that in telling a story they must embellish the telling with a long introduction or with much added explanation as the story develops. This should never be done. The average story which is published should be used essentially as it is written. Additions by most people spoil the effect of the story.

3. Never explain what the story was supposed to illustrate. If any story is not in itself clear enough to be understood when it is given, it should never be used in a speech.

4. Always enjoy telling the story.

5. Even though you enjoy telling your story never laugh at your own jokes. The audience does not know the point of the story, and there is nothing humorous in seeing someone else laugh when we do not know why he is laughing.

6. If the story is in dialect, the dialect should be mimicked by the speaker. Often the effect of the story is lost because the speaker attempts to create the idea that the characters in his story are talking, not in the way the story suggests they should, but rather in the way the speaker normally talks.

7. Avoid canned jokes. Seek constantly to have new stories. Nothing is so flat as a poorly told story which the audience has heard before. Remember that the anecdote which comes from

your own experience is closest to your audience. Remember, too, that many stories which have been told before may be brought up to date by changing certain details.

8. Avoid, "He said," "The other man said," "He said" et cetera. So many stories containing dialogue between two people are written in that way. When these stories are delivered the speaker should utilize a change of voice, both in rate and tone, to indicate that more than one character is speaking. In other words, the speaker should interpret vocally the characters appearing in his story. It is wise to remember also that the speaker who has the ability to interpret, act, pantomime, or dramatize his story will usually receive a better response from his audience as a result of that ability.

9. Avoid bromides of the following type: "I am reminded of a story," "I want to tell a little story I heard," "Here's something which illustrates my point." Always make your story appear as a coherent happening which fits logically into the organization of your speech material. In place of the "I am reminded of a story" procedure in introducing your anecdote, introduce your story as something which happened to you or someone you knew.

10. Never use two stories if one will do.

11. Always select the story you use after considering your audience. Never relate a story which reflects discredit on any individual or any race. Keep your story in good taste, and remember that in polite speech there is no place for smut or vulgarity. The type of audience and the circumstances under which your speech is given govern the choice of your story.

12. If the audience fails to laugh at the funny story you tell, do not be discouraged. After all, humor may invoke only an inward chuckle not discernible many times except in the eyes. Some audiences may immediately react to the story with a "loud

guffaw." Whether or not the laughter is heard, never make the audience feel you are angry with them because they did not laugh at your stories. Some of the best audience response comes as a result of enjoying humor inwardly.

13. Always apply the story to a particular point which you are trying to make. Stories should be used as one type of speech material to develop issues in the speech. As you would select statistics or quotations, or interesting examples to aid the audience in accepting a point of view, so should you exercise care in selecting stories to aid in the development of your theme and purpose. Never select the story first, and then build a speech around the story. Select stories only after the speech has been determined and the issues decided.

To illustrate how all stories should apply to some point which the author is making, we list the following stories and suggest how each may be made applicable in a number of speech situations.

An old couple, responding to the lure of some California advertisements, packed up, sold their Iowa farm and left for Los Angeles, where they expected to live forever.

Imagine their surprise when, getting off the train, they encountered a funeral. As they proceeded to their hotel, they met a second funeral. This was too much for them, and they called upon the president of the chamber of commerce to tell him what scoundrels Californians were for advertising that no one died in their climate when they had seen two funerals that day.

"Oh," said the president, "those were two undertakers who starved to death, because nobody ever dies in California."

This story might be used to illustrate: 1. truth in advertising, 2. fallacies in advertising, 3. the ability to be diplomatic, 4. the value of a quick response, 5. cock-sureness, 6. believing what you read.

Another story:

A sturdy Scot was passing a lake when he heard a piteous yell, "Help! Help! I'm droonin'!"

The Scot got as near as he could without getting his shoes wet and called, "What's your name, mon?"

The floundering unfortunate succeeded in crying, "It's MacGregor."

"An' whaur do ye work?"

"Ferguson's Iron works. Help! Help!"

The man on shore turned away, and down to Ferguson's he hurried.

"Ye had a man working here by the name of MacGregor," he told the foreman. "He's drooned, and I want his job."

The foreman turned away. "Ye're too late. We just hired the man that pushed him in."

This story might be used to illustrate: 1. taking advantage of opportunity, 2. making your own opportunities, 3. selfishness, 4. forging ahead by stepping on others.

To illustrate the way in which stories are often changed, even though the same general theme is still used, here is another story:

A Dutchman, who was standing on the dock, saw a boat with a man in it capsize. Being the only one about and hearing the drowning man's cries for help, the Dutchman made no move to aid the drowning man.

The man sank and came up for a second time, crying, "Help! Help!" The Dutchman made no move, and as the drowning man was going down for the third time, the Dutchman shouted: "If you don't come up again, can I have the boat?"

This story might be used as did the story of the Scotchman to illustrate: 1. to take advantage of a situation, 2. selfishness, 3. unadulterated nerve.

Story telling is an art. Proficiency requires practice. Funny

stories, like all other types of speech material, need effectiveness in presentation and delivery before they can be accepted by the audience. Remember, humor must never be forced; it must be spontaneous, real, and delightful.

SUGGESTED READINGS

GEORGE W. CRANE, *Psychology Applied*, pages 377-407.

DONALD HAYWORTH, *Public Speaking*, pages 254-271.

WILLIAM G. HOFFMAN, *Public Speaking for Business Men*, pages 326-379.

H. A. OVERSTREET, *Influencing Human Behavior*, pages 256-273.

CHAPTER XII

PRESENTING GIFTS AND AWARDS

THE SPEECH OF RESPONSE

ANOTHER type is the speech of presentation of a gift or an award. People are usually rewarded by their associates:

1. Because they have served some organization for a number of years.
2. Because they have been elected to some office.
3. Because they have completed a term in office.
4. Because they are observing an anniversary.
5. Because they are going away.
6. Because they are returning.

Your gift should be given because it is the general belief of the entire group that honor should be extended. The selection of the gift and its presentation should contain the element of surprise. Contributions should never be obtained by a high pressure sales committee. The gift selected should be chosen on the basis of a real need or a heartfelt desire of the individual being honored. The occasion of the presentation should be simple, friendly, human, and real. Surely, it is plain that anyone to be honored by his fellows should be honored wholeheartedly and willingly if that honor is to have any meaning.

Much could be written on the subject of choosing gifts for which there is a need or a desire. One illustration will explain our attitude. Several years ago a man in Pennsylvania who was a member of a fraternal organization completed his fiftieth year as a member of his lodge. The old gentleman was eighty-

seven. His immediate interests in the community were few. He had a small pension as a result of serving in the Spanish American War. The pride of his life and the only living soul in whom he had a heartfelt interest was his daughter who lived in California. Unfortunately, this man did not have the means whereby he might satisfy a longing in his heart to visit his daughter. She, on the other hand, did not possess the means to send for her father. The lodge met and decided that this fifty-year member should be duly honored. A few members of the lodge knew that this member really wanted an opportunity to see his daughter in California. They had heard him, night after night, say rather pathetically that he wished he had the means to go to her. These few, knowing that the organization planned to appropriate two hundred dollars for the purchase of whatever gift was to be given, went before the lodge and suggested that in place of spending the money for a gold watch studded with diamonds, the committee take cognizance of the one thing which the old man really wanted. It was decided that the lodge honor its member by making it possible for him to go to California. We wish that the readers might have seen the tears of gratitude in this old man's eyes and might have heard his murmured expressions of thanks as he boarded a train for the West, having in his pocket not only transportation and pullman reservation but also a small purse containing expense money for the trip.

Any gift, regardless of what it may be or what it may cost, should be given only after the selection of that gift has been made because it satisfies a real need or a strong desire.

There are simple rules to observe in making the speech of presentation:

1. Tell from whom the gift comes.
2. Tell why the person is being honored. Do not overpraise the individual, but be restrained in both your comments

and your manner of delivery. Give the highlights of the career, preferably arranged chronologically, of the individual being honored.

3. Do not present the gift if everyone else contributed a dollar and you only gave a dime. If you do not believe the recipient worthy, do not serve either on the committee for selection of the gift or as speaker making the presentation. Be sincere!
4. Avoid all bromides: "little token of our esteem," "something to remember us by," "this little gift."
5. Always make reference to the gift by name.
6. Always deliver your speech, as far as the material or organization is concerned, in the spirit of the gift itself. Whatever is given should never be referred to as "the gift," but should furnish the material for the speech. If one is to receive a comfortable chair on the occasion of retirement from business, the speaker should prepare his speech using the picture of the chair and its comforts as a means of development.
7. Never refer to the amount paid for the gift nor to the importance of the gift itself. Remember that the thing given must never be offered in the spirit of payment for service. It must always be given in the spirit of a reward for effort.
8. Never embarrass the recipient by poking fun at him or by using humorous ridicule.
9. Always give your speech of presentation before calling the recipient forward from the audience. In case the one who receives the gift is on the platform, or at the banquet table, give your speech first, and then call on your guest to rise. After he has acknowledged the applause of the group present the gift to him. If the gift is too large to present then, or if arrangements have been made to have

the guest find and discover the gift when he returns to his home or office, a statement to that effect should be made. This becomes the closing part of the speech of presentation.

10. The small gift which can be presented should always be wrapped.
11. Often the presentation of a gift has an element of sadness especially if the person being honored is leaving the community and has been loved and admired by those honoring him. In such cases the sadness should never be weepy but should be tempered by appreciation and pleasure of past association.
12. Brevity is desired on the part of the person making the speech of presentation.
13. The speech should utilize all principles of effective speech in both preparation and delivery.

THE AWARD FOR SERVICE

Another type of speech of presentation is the one made by a junior or senior executive on the award of a service button or a merit badge by a company to an employee. This presentation rarely has the element of surprise. It is a usual practice, and the employee understands that it will be given when he has satisfied certain qualifications. Some companies award one type of insignia at the end of five years, a second at the end of ten, a third at fifteen. As the years increase, the type of award usually has more intrinsic value.

This type of presentation may take place either at a dinner of employees or may be presented during working hours in the man's office or department. If the occasion is a dinner, and quite a number of employees are to be honored, those with the oldest records should be honored last. The younger members should receive their awards first.

This type of presentation should contain:

1. Specific reference to the service of the individual and work done.
2. Gratitude of the company for the type and manner of service which is being recognized.
3. The presentation of the button or merit certificate and with it the sincere congratulations of the presenting officer.
4. Good wishes and hope for continuation of friendly co-operation between the employee and employer.
5. Brevity.

In this type of speech always avoid eulogizing the company which is presenting the award.

AWARDS AND PRIZES

Another type of presentation occurs at the time of awarding prizes which have been won in competition. These presentations may take place under almost any type of situation. Usually they are part of the program at a banquet or convention. Also, this type of speech regularly finds expression in schools and colleges in the presentation of letters for participation in sports, prizes for meritorious scholastic efforts and awards as the result of competitive contests.

There are no rules other than brevity, reference to the donor of the award, and congratulations to the winner which govern this type of presentation. In case several prizes of the same type are given, the speech of presentation is delivered by one person. Those being honored are called forward at the end of the speech, and the awards are presented to the several winners, each of whom should be addressed by name as the prize is given. After all awards have been presented the speaker offers a final congratulation and dismisses the group. If a spokesman for the group is to make the acceptance, it should be made while the

members of the group are still on the platform. If each prize is awarded separately and is from a different donor a short speech should be made for each case, and each representative called forward to receive his prize individually. Each recipient returns without any formal comment. Naturally he should say, "Thank you," as he receives the award.

GIFTS TO ORGANIZATIONS

When one organization presents a gift to another organization, such as a Parent-Teachers Association giving a moving picture projector to a school, the speech of presentation follows these rules:

1. The occasion is a formal one.
2. It should always be part of a planned program.
3. It tells why the gift has been chosen and why it is being given.
4. It is brief.

The organization receiving such a gift always selects someone to accept it in the name of the organization. This acceptance is usually made by the highest ranking officer.

THE SPEECH OF ACCEPTANCE

For the formal acceptance of any gift by the individual there are certain precautions to be observed.

1. Never say, "This is a great surprise," if you have known for some time that you are going to receive the gift. (Remember that a gift which is a surprise and which honors you for something you have done willingly and gladly, will move you emotionally in such a way that you will not be able to do more than simply say, "Thank you." Under such circumstances, this "thank you" is the perfect speech

of acceptance.) Usually the person who says, "This is a great surprise," has known for some time that he was to receive a gift and has been practicing religiously the thing he was going to say in receiving it.

2. For a planned speech of acceptance always:
 - A. Thank the donors of the gift.
 - B. Depreciate your own worthiness as the one who is being honored.
 - C. Thank the group for the co-operation which has made possible whatever you have accomplished.
 - D. Accept the gift in the spirit of the speech of presentation. If it has been suggested to you that "the traveling bag company you on your trip and that when it is opened may it recall the memories of pleasant association," then you, in accepting that bag, assure the group, "I will carry it with me on my trip and every time I open it I will think of you."
 - E. Always refer to the beauty and utility of the gift which has been given to you. Make your group feel that their choice was exactly the thing you wanted most.
 - F. Again thank your group for their thoughtfulness and kindness, and tell them of your deep appreciation.
3. Always open your gift after receiving it. Do not hurry this operation nor act as though you were afraid to open the package, but do not be disappointed in what you see.
4. After your speech, the gift, if it is small, should be passed among the audience. This is done to give the people who contributed an opportunity to see just what the committee bought with their contribution.
5. Never be sad. Be happy that people think enough of you to honor you.
6. Always keep your speech of acceptance in accord with the general spirit of the occasion.

7. Your speech should be sincere. If you want to show emotion, do so. Be not ashamed of that emotion, only, keep it controlled.
8. Apply all the rules of effective speech in manner and delivery.

SUGGESTED READINGS

GEORGE P. BAKER, *Types of Modern Dramatic Composition*, pages 119-138.

J. T. BAKER, *The Short Speech*, pages 119-138.

EDMUND A. CORTEZ, *Project Speaking*, pages 270-272.

ALAN H. MONROE, *Principles and Types of Speeches*, pages 325-338.

JAMES N. O'NEILL AND FLOYD K. RILEY, *Contemporary Speeches*, pages 35-53.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speakers*, pages 222-227.

CHAPTER XIII

THE SPEECH OF WELCOME AND RESPONSE

THE SPEECH OF WELCOME

EVERYONE should be prepared to make a speech of welcome on short notice. When this type of speech is part of the opening remarks of the chairman, the following form is suggested:

1. Tell who is being welcomed.
2. Tell by whom the welcome is given.
3. Tell the importance of the welcome and why it is so gladly given.
4. Explain the purpose of the meeting.
5. Be brief and sincere.

When the speech of welcome is a separate part of the program it is usually longer and, in addition to the suggestions listed above, should contain:

1. A warmth of friendly greeting resulting from the relationship between the person making the speech and the group or person welcomed.
2. An explanation of the character and activities of the organization extending the welcome.
3. A statement of the relationship between the organizations represented.
4. Advantages which are of mutual interest because of the participation of the welcomed group in the program.
5. A suggestion that all members of the host organization are willing to answer questions and serve in any way possible.

6. Material selected to suit the occasion.
7. A statement that future visits of the group being welcomed will be equally as pleasant as the present one.
8. Any formal welcome such as giving the "key to the city" should be at the end of the speech, and all material used in the actual giving of the key should be symbolical.
9. All rules of good speech organization and delivery.

RESPONSE TO A SPEECH OF WELCOME

The response to a speech of welcome is usually made by an officer of the welcomed organization who is designated in advance. A speech of response should observe:

1. An organization of all material completely co-ordinated with the organization of the material in the speech of welcome.
2. An appreciation of the welcomed organization for the courtesies which have been extended. Be sincere in this expression.
3. A brief statement of the relationship of the welcomed group and its objectives to the purposes of the organization extending the welcome.
4. There is no need for funny stories in acknowledging a welcome. It is considered poor speech form to introduce the response with a "that reminds me."
5. Recognition of the speaker extending the welcome and of his organization. When accepting a key, or any other welcome token, do so at the beginning of your talk.
6. Extend an invitation to the group which has welcomed you to visit your organization, at which time you will attempt to repay the kindness shown to you on this occasion.
7. Close by again thanking the group for the welcome.

8. Apply all rules for accepted speech organization and delivery.

In the case of an individual being welcomed, the response should include all of those suggestions. The only difference in the speech itself is the personal note which must be sincere to be effective.

SPEECH OF FAREWELL

The speech of farewell is often made when resigning from office, retiring from business, or leaving an organization to go to some other city. Most speeches of this type are given after a gift has been presented, and the speech of acceptance also becomes the speech of farewell. For the person who has a speech of farewell to make, observance should be made of the following rules:

1. Never be sad. If you leave your position to travel, to visit places you have never seen, to be of greater service, you should be happy for this opportunity. Naturally, a certain amount of regret should be felt and expressed in taking leave of old friends.
2. Make reference to past and present associations with the group. Refer specifically to those experiences which have been most pleasant, most humorous, most human.
3. Thank the group for the co-operation which has made your advancement possible.
4. Tell the group of your future plans. Advise them of the nature of your new work or of how you expect to spend your time.
5. Invite them to visit you at your new home or your new place of business. If, however, you are simply retiring from active work and are not planning to leave the community, then invite the group to spend an evening with you.

6. Wish continued health and happiness for those whom you leave, and once more thank them for their courtesy.
7. Apply all of the rules of effective speech organization and delivery.

In addition to the suggestions listed above, if you are leaving an office in a lodge or club, and your successor is present, you should:

1. Suggest that co-operation which has been given you be continued in even greater measure for the new officer.
2. Suggest that any success the organization may have had under your guidance has been made possible only because of the co-operation which has been given you by the members and the officials. Thank them for this assistance.
3. Refer to the fact that although no longer an officer, you hope that you may be called upon at any time for such aid as your experience and ability may allow you to give.
4. Avoid all reference to any past unpleasantness or friction which may have existed in the organization.
5. Congratulate the new officer and wish him success.
6. Apply all rules of speech effectiveness in manner and delivery.

The speech of farewell must be a happy friendly type of speech. It should never be considered an unpleasant or sad experience. Always avoid all boastfulness and over-exaggeration. Keep it pleasant and human, and talk to your friends modestly and sincerely as you say, "Good-by."

SUGGESTED READINGS

GEORGE P. BAKER, *Types of Modern Dramatic Composition*, pages 105-119.

J. T. BAKER, *The Short Speech*, pages 105-119; 202-209.

WILLIAM N. BRIGANCE, *Speech Composition*, pages 303-307.

EDMUND A. CORTEZ, *Project Speaking*, pages 259-265.

JOHN A. MCGEE, *Persuasive Speaking*, pages 251-265.

ALAN H. MONROE, *Principles and Types of Speeches*, pages 295-304.

JAMES N. O'NEILL AND FLOYD K. RILEY, *Contemporary Speeches*, pages 7-35.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speakers*, pages 208-222.

THE EULOGY—THE SPEECH OF PRAISE

THE eulogy, or speech of praise is often given in connection with an introduction, the presentation of a gift, and the welcoming of individuals or groups. These complimentary remarks, as part of another speech situation, are *informal*. *Formal* eulogies are of two classes:

1. The speech which commemorates the life of an individual and is usually given at some anniversary or memorial service.
2. The speech which praises a living person and is given at the time of a birthday dinner or on a date celebrating some great activity of the individual being honored. It may be given on the occasion of a dedication of something he has planned and created.

THE SPEECH WHICH HONORS THE PAST

The eulogy which commemorates should be developed according to the following rules:

1. Always tell your audience just what you hope to accomplish as a result of the eulogy.
2. Avoid all insignificant details in the life being eulogized.
3. Always tell the truth.
4. Avoid mechanically listing dates of the various events in the life history of your subject.
5. Select material which portrays the experiences of the individual.

6. Discuss the individual's vital forces and characteristics which can be applied to your group as both inspirational and applicable.
7. Never overemphasize any quality of the individual.
8. Have the audience feel the place in history which will be given to the individual as time goes on.
9. Tell the things which you believe made the individual's greatness.
10. Give thanks for the type of life and the characteristics of that life.
11. Close your eulogy on a note of seeking from the audience an appreciation of the principles of the life eulogized.

THE SPEECH WHICH HONORS THE PRESENT

The speech which praises the living should observe the following rules:

1. Tell why the person is being praised.
2. Develop your speech by listing the high lights of the career and state each in its order of importance. Develop each adequately with human interest material. Draw conclusions from each characteristic as the speech develops.
3. Balance good traits and characteristics with those which are not so good. It is permissible to list weaknesses in a speech of praise, but if such is done it must be done honestly.
4. Avoid idle flattery and unnecessary "build up" of a man's life. Remember that in the last analysis he is only a human being.
5. Tell the influences which are felt by all as a result of the life being praised.
6. Ask yourself are there lessons to be learned from this life?

The lessons which you may feel applicable are the pegs on which you may hang the material of the speech.

7. Conclude by wishing, for the individual being praised, a life ahead which will continue to give service.

You will notice perhaps a sameness in the general suggestions for each type of eulogy. There can be no hard and fast rules for either type. The one thing to be remembered is that the conclusion of your speech should contain a plea to your audience to accept the principles which the person being eulogized represented in his own life.

METHODS OF PLANNING THE EULOGY

Both types of eulogies may be developed using either of two methods:

1. The biographical continuity method which lists the life in terms of genealogy; birth; experiences in life; death; the place history accorded him after death.
2. The topical or selected method which stresses the qualities and characteristics of his life which made it an inspiration to others. This topical division could apply not only to his present life but also may suggest his place as considered by future generations.

Sometimes a combination of these two methods is desirable. In this case the speaker may develop certain biographical data and show how certain set periods in the life brought about certain characteristics or qualities.

The first method considers primarily the speaker's life; the second, his services to community, state, or nation. The biographical method presents more or less a chronological history; the topical method selects leading personal qualities which were developed as a result of the life lived.

THE SPEECH OF NOMINATION

There is one circumstance under which more people are likely to make a speech of praise than any other—at the time of placing a person's name in nomination for office. Many times the speech of nomination is, in fact, a speech of praise as it should be. The following suggestions should be observed in making a nomination:

1. Refer to the magnitude of the office for which the nomination is being made.
2. Suggest all things which should be considered in selecting any candidate for the office.
3. Tell of the experience of your own candidate which fits him for the position and give his background for the needs of the position.
4. Mention his name.

With this plan you should observe these rules of delivery:

1. Be brief.
2. Speak without bombast.
3. Do not criticize others, either previous holders of the office which you seek for your candidate, or other nominees who have been proposed.
4. Remember that, as you speak, you should attempt to create in the minds of the group the feeling that the person you are presenting for nomination possesses the qualifications for the job.
5. Make the audience feel, through your speech manner and material, that no other candidate could possibly be as satisfactory as the one you nominate.

SUMMARY

If you must make a eulogy, read and study some of the great eulogies. The eulogy is a type of speech which more closely ap-

proaches the inspirational type of address than any other considered in this text. The occasions and circumstances surrounding commemorative addresses make it imperative that the person taking part in such a program be the most qualified individual possible. Eulogies are rarely if ever delivered by young men. The reason is obvious. We go to the older, experienced man for advice. Eulogies present inspirational guidance for the present and future, based on the life which has gone before.

All speeches of praise must be delivered in terms of the occasion and circumstances under which the speech is given. Every rule of speech organization and delivery is essential to make the most effective address.

SUGGESTED READINGS

GEORGE P. BAKER, *Types of Modern Dramatic Composition*, pages 138-149; 170-180.

WILLIAM N. BRIGANCE, *Speech Composition*, pages 312-323.

EDMUND A. CORTEZ, *Project Speaking*, pages 272-276.

ALAN H. MONROE, *Principles and Types of Speeches*, pages 217-237; 325-338.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Principles of Effective Speaking*, pages 179-196.

PERSONAL EFFICIENCY IN SELLING

SPEECH IN SELLING

IN THIS chapter we analyze the general sales field and offer suggestions which have been tried with success in large organizations. Whether one is behind the counter making retail sales, or on the road, basic speech principles are helpful and desirable.

Large companies in all fields offer courses in public speaking to improve general customer relationships between the public and the company's representatives. These classes are attended by junior and senior executives as well as by the youngest clerks. Courses in practical speech have given business an increased efficiency. Just as the large company of today has every improved method of operation as compared with the hit and miss methods of twenty years ago, so are its representatives different personalities from the one-time drummer with his cigar, set of funny stories, and sample case. Today, the company representative is a professionally trained man proud of his calling, for salesmanship is no longer the job of "forcing something on somebody." It is the art of skillfully leading others both in thought and action.

FUNDAMENTALS OF SELLING

There is no rule for selling, save to go out and sell. Yet efficient salesmanship requires more than this. It requires certain fundamentals based on definite psychological principles. The sales talk is not only based on these principles of good salesmanship, but also recognizes and uses every rule of effective public speaking in both preparation and presentation.

What are the fundamentals of salesmanship? First, "Have confidence in yourself." To believe in yourself, you must think constructively, avoiding all things which cause fear. Avoid prejudice and ignorance. Think positively, avoiding all negatives.

Woodrow Wilson said, "Facts do not threaten, they operate." The following facts were found by one of the leading insurance companies in a survey of 100 men who were checked from the age of twenty-five until the age of sixty-five. At sixty-five years of age fifty-four of the men were dependent on someone else; either partially or wholly; thirty-six had died (twenty-four leaving nothing, nine, less than \$1200.00); five died in comfortable circumstances; four were independent, and one was wealthy. These facts might lead us to believe that most of us are failures in life. Certainly, we cannot believe that the majority are successful. Yet if each of us possessed a personality which would allow us to forge ahead and be the best of whatever we are, we might find a larger number of men and women reaching the age of sixty-five without being dependent on others.

PERSONALITY

There is no mystery about personality. Your personality simply means that *you* are an individual, possessing a definite identity. If you fear that you do not possess personality, your opinion is the result of failure to understand the unique and interesting person living in your own body. Every person is a somebody. Fortunately, no one of us is exactly like anyone else. The mere fact that we are different is the key to our personality. All of our qualities and characteristics which vitally influence other people constitute our personality. Bring the *inside* of you to the *outside*. The degree to which people lack personality is largely the degree to which they remain hidden in their own inferiority complexes. Personality can be developed and encouraged.

To increase the efficiency factor in our lives, we must be able

to impress on those with whom we come in contact our ability to do what we are supposed to do, our capacity to do a better job than the one we are doing. When we attain this point, we not only have personality, but also we have learned to have faith in ourselves.

Your personality, which in large measure determines your success in life, depends primarily upon two factors:

1. The first impression you make upon people.
2. The degree in which you add to or take away from that first impression.

To create this favorable impression and to develop confidence in yourself is the first fundamental of good salesmanship. The natural question arises, "How may we develop this first fundamental?"

PERSONAL APPEARANCE

In the first place, create the best first impression possible as a result of your physical appearance, bearing, and dress. The way people see you governs their reaction. If your appearance indicates need of sleep, the person seeing you for the first time may feel that you are not interested enough in him to be properly rested and sufficiently alert for whatever business you may have with him. You make a poor impression. Sickness and ill health invariably register in the way we carry ourselves, walk, and talk. Check your physical condition with your doctor at least twice a year. You should have proper sleep and exercise, and keep your body physically sound. Your appearance should indicate good health, clean living, and an active mind. You should carry your body erect, your head high. Never drag your feet when you walk nor "drape" yourself when you sit to talk to a customer. Be alive, never a "Sleepy Joe!"

The man who wishes to make the most favorable impression

is careful of his appearance. He takes care of his teeth, not only from a health standpoint, but because he realizes that when he speaks his teeth become a vital part of that conversation. The careful person observes such things as cleanliness of his nails for a manicure may be the difference between an effective and a non-effective appearance. If he smokes, he is careful that his hands and fingers are not stained. Be well shaven. Avoid cheap toilet water, perfumes, and excessively fragrant hair tonics. Always be well groomed. Let's believe the advertisements about the evils of halitosis and "B. O." If you are guilty, seek possible causes and immediately find cures. Remember that nothing can do more damage to a pleasant personality than a reputation for having body odor.

A careful person never forgets that his manner of dress is vital to his appearance. Never adopt oddities of fashion. Conservative clothes, neatly pressed and cleaned, often become the open sesame to successful interviews and sales. Be careful of frayed neckbands and shirt cuffs. Keep your shoes shined and the heels straight. Keep your ties clean, and knot them carefully. Have color harmony in your choice of shirts and ties. It is the combination of these little things which go to create the best first impression.

BE MENTALLY STRONG

The second way you can build confidence in yourself and make a more favorable first impression is to be able to create in the minds of others the idea that you are mentally strong. Just as a strong, clean body makes a physical appeal to the eye, so does a strong mind make a mental impression upon those with whom we come in contact. The average individual does not have sufficient confidence in himself to make the mental imprint of a strong personality. Most of us go through life following the crowd, content to follow the path of least resistance. All of us possess latent talents and abilities which we never think of using.

Normally we use only ten per cent of the natural talents we have.

We may develop a strong mental approach and increase the use of our latent abilities by:

1. *Avoiding fear.* Most of the fears (worries) we have are about things which never happen. Worry ruins work and destroys well laid plans. The fear can invariably best be taken care of by facing the situation. The fearless individual creates favorable impressions by his every deed and action.
2. *Avoiding the thought that we lack confidence.* Self-confidence is largely a matter of applying common sense and ability to do whatever job has to be done. It can only be born of belief in ourselves. This is never egotism, for egotism is blind conceit. Self-confidence is the faith one possesses in himself and his ability. We create the picture of our self-confidence by the way we walk and talk. We must be sure of ourselves before we may expect others to have faith in us. The man who says, I can and will, and then proceeds to be the type of man who *does*, is the individual who has developed self-confidence in himself.
3. *Having a goal in life.* So many men are failures because they have no aim in life. They are unwilling to make the sacrifices necessary to attain their goal. To them, life is a merry-go-round and they are perfectly content to ride the "wooden horses." Life, however, is a hard road and the right way should never be in circles. We should have a definite objective and then decide to reach our destination. The going for most of us will require energy and sacrifices, and the end of the highway may never be reached. The guiding force in our trips must be ambition, which we define as a strong "mental hunger for certain things which are in the possibility of our reach." Without ambition we can never

hope to create favorable mental impression upon other people.

4. *Possessing will power.* Several years ago a Frenchman by the name of Coué came to this country with the philosophy which suggested that "if you think a thing sufficiently hard and have the will to do the thing thought, that thing can be accomplished." This philosophy might be accepted by all of us. Too many times we will not force ourselves to overcome the handicaps which we feel are enmeshing us. Yet history is full of men who had the will to overcome handicaps. Franklin D. Roosevelt, suffering from infantile paralysis, crippled and unable to move his body, had the will power, determination, grit, and ambition to overcome a physical handicap which would have defeated most people. However, most of *our* ailments are mental not physical. They can be defeated by applying common sense and determining "to cast out the evils" from our mind. Some people say that they have great will power. Yet, many of these individuals are, unfortunately, only stubborn victims of prejudice and ignorance. The man who possesses will power is never stubborn; he admits errors and mistakes and profits by each. He possesses a brain and uses it intelligently, honestly, effectively, constantly. He wills to do and does.
5. *Learning to concentrate.* Concentration involves thinking and presupposes that everything is dismissed from the mind except the idea at hand. You cannot make a favorable impression if you create the idea that mentally you are "wool gathering." We have seen individual salesmen calling on purchasing agents where sales amounting to hundreds of thousands of dollars were involved, and have heard the purchasing agent ask a question and the salesman reply, "I'm sorry I didn't hear your question. I was thinking of something else." To create a favorable impression, make the

other fellow believe that you are interested in one thing and one thing only, and that is, the conversation you are having with him.

6. *Being sincere.* There is so much shallow thinking and shallow action in this world today that the person who is really sincere stands alone like a beautiful flower in a garden of weeds. No man can create a favorable first impression if he is in any way insincere.

IMPROVE AND ADD TO YOUR OWN ABILITIES

The third step in acquiring confidence in yourself is adding to the abilities you already possess. In other words we need certain traits and characteristics peculiar to us which the other fellow does not have. Some people make no attempt to improve their abilities for the job they have to do, but others are able to acquire certain power through study, thinking, and experience. These acquired powers which we can develop and use to influence people in our favor are:

1. *Develop your memory.* The individual who has a memory for names and faces always creates a favorable impression. If you know you have a poor memory and wish to improve it apply the following simple rules:
 - A. Repeat over and over that which you wish to remember until you know it by heart. If for example, you wish to remember a person's name, simply repeat that name a sufficient number of times. At the end of the day review that name and any others that you wish to remember. During the week repeat that name. Do this until that name is as much a part of you as your own.
 - B. Pay attention to that which you wish to remember. Usually the man who fails to get a name at the intro-

duction is paying more attention to shaking the man's hand than he is to learning the name. Pay attention to the physical characteristics of the person being introduced. Not only look at the man, but also listen to his voice. Associate any peculiar physical characteristics of the man with his name.

These two rules of repetition and intensity of impression will increase your ability to possess a good memory.

2. *Improve your speech.* To acquire and use good speech is the principle of this text. All the rules and suggestions given should be practiced, for the way you talk makes a favorable or unfavorable impression. Remember, good speech may be learned. A confident, efficient person is always careful of his method and manner of speech.
3. *Develop the ability to use the power of affirmative suggestion.* One usually does that which has been suggested. Sit in any theater and suddenly start to applaud. Immediately those in the seats around will join. Often they do not know why. Ride in a subway and start to yawn. Then look around you. Others in the car will be yawning also. If we understand how important the power and application of suggestion is, we can invariably mold another's mind and action. Suggestion is usually made by appeals to certain fundamental instincts of human behavior which motivate us to do certain things. We suggest through oral appeals to the conscious mind, which conveys that thought to the sub-conscious mind. Affirmative suggestions build on that first thought until the mind reaches the decision and action point. The salesman who says, "You don't want anything today, do you?", is only offering negative suggestions, making the refusal easy, "No, we don't want anything." You cannot sell

a man who has been approached negatively. Keep all suggestions free from antagonism or argument. Never be indifferent, hesitant, or doubting in voice or manner. Use "suggestion" words and phrases such as, "Here is a product I feel sure will interest you," "This feature will appeal to your children's trade," "When you have this in your store," "Your intelligence and good judgment in business make you realize the value of having this product."

4. *Be tactful.* To create a favorable impression you should always think before you speak and if you think it best not to speak, remain silent. A man who does this is a tactful salesman. He always considers the effect of his words on the other person. He speaks well of all people, or else does not speak at all. He never argues. He never discusses controversial subjects.
5. *Show interest in your job.* Nothing so helps to create a favorable first impression as the idea that we are interested and original, able to take the initiative, and see a difficult job completed. Most people hang back. Be the individual who possesses the dynamic force which works for opportunities, makes opportunities, and acts on those opportunities which he has made and found.
6. *Create the impression that you are reliable.* One can never be a "fly by night" and create favorable impressions. "A jack of all trades" rarely becomes boss. To be of good character and reputation, to be known as a reliable individual creates the most favorable impression.

We have pointed out the characteristics and qualifications which the individual salesman should either possess or acquire in order to create the most favorable first impression. When we have created this impression we have taken the steps which give us confidence in ourselves. Without the one we cannot have the

other. Without confidence in ourselves we cannot be an efficient individual capable of persuading others.

WHAT IS YOUR ABILITY QUOTIENT?

Since our success is measured and depends upon our ability and the personal traits and characteristics which we possess, we are listing a "rule of thumb" test prepared by the Kansas State Teachers College which will allow you to determine an accepted *ability quotient*. Most tests of this type require the co-operation of trained psychologists before efficient results can be obtained. The test here given can be administered by the individual to himself, and the result may indicate the factors in his efficiency which need to be checked and remedied.

The test, as reported in the Kansas City (Kansas) *Star Magazine*, consists of answering a series of ten simple questions, or groups of questions, giving a grade of three for each group if you are above the average; two if you are average; and one if you are below the average. Thirty would therefore be a perfect score, and twenty an average score. The objection might be made that one's self-analysis may be vitiated by egotism or by undue modesty. We do not see ourselves as others see us. It might be helpful, after one has answered the questions to have some intimate friend check the answers.

1. NEATNESS. Are my habits of personal cleanliness the best? Do I dress suitably? Do I keep my personal effects orderly?

2. BROAD-MINDEDNESS. Am I ready to recognize worth in others? Have I respect for the opinions and beliefs of others? Have I the ability to consider both sides of a question?

3. COURTESY. Do I try to manifest a real spirit of thoughtful, kindly helpfulness? Do I avoid practices that make me conspicuous?

4. DEPENDABILITY. Am I punctual in meeting all en-

gements and agreements? Am I trustworthy about meeting obligations to the best of my ability?

5. LOYALTY. Have I a sense of responsibility for the welfare of the business with which I am connected? Do I make my personal interests secondary to my business interests? Have I a real respect for my occupation?

6. CO-OPERATION. Have I an ability and willingness to work with others? Have I a real desire to be helpful in all situations?

7. LEADERSHIP. Have I the ability to plan and carry out projects of various sorts? Have I the ability to win the allegiance and co-operation of others?

8. HONESTY AND SINCERITY. Have I the strength to be honest under all circumstances? Am I straightforward and unaffected?

9. PERSEVERANCE. Have I the ability to stay with a task until it is finished? Have I a tenacity of purpose, even against great odds.

10. SELF-CONTROL. Have I the ability to hold the mastery of myself under trying circumstances? Have I the ability to be pleasant and considerate, even though others are unfair or irritable?

In addition to gaining self-confidence good salesmanship further demands that we have confidence in the company we represent and in the product we sell. We can gain this confidence only through a knowledge resulting from study or experience. In most companies now salesmen are given a complete course of training running from four weeks to a year. During this training period, the policy of the company, the products manufactured or sold, the market, and the competition are all presented and studied by the new employee to give him the knowledge which is so important to his eventual success in that company. These cadet training programs are supervised by senior executives, and only after a

man has completed the course of training, does he take his place on the payroll.

For the employed salesman, similar types of training schools are established. In addition to the beginning school, the salesman is constantly brought back to the company for the purpose of additional training when he receives information about old or new products which are or will be merchandised.

WHAT SHOULD BE KNOWN ABOUT THE COMPANY?

Any salesman who possesses the maximum confidence in his company and his product must know something of the history of the company and its business creed. He must know what group comprise the stock holders, the types of individuals in the various executive positions. He should know the product which he sells, not only the source of the raw materials but also the method and manner of making that raw material into the finished product. He should be familiar with research which the company is doing to better the product and the type of physicists, chemists, or engineers in charge of that research. He should know the type of equipment which produces the article he sells. He should have a complete understanding of the service given with the product.

He should know the market in which his product has the greatest sale. He should understand the demands made for his product. Before one can be an efficient salesman he should know all of the competing products of his line. He should know something of their manufacture and method of selling. He should know their methods of advertising finance. He should study the competing products for strong and weak points. He should compare his product with those of his competitors.

Further, confidence in his company and his product can come only as he knows and understands the methods of his company. He must be familiar with and believe in the general sales policy

of his company. He must know the other men who are traveling in the field. He must know the advertising policy of his own concern, and be familiar with its bulletins and booklets.

Last, but not least, he must have complete knowledge of all the uses of his product and be capable of demonstrating these uses if the need arises. He must know the when, where, and how of the product he sells. He must visualize his product as the best of its kind, through favorable comparison with all other products of like nature.

COMMON SENSE IN SALESMANSHIP

A third fundamental which a good salesman invariably uses in any of his dealings with a customer is a common sense approach to human behavior. To suggest one should use common sense in any business situation seems both foolish and irrelevant. Yet, so often sales are never made because of a failure to recognize some of the simplest principles of common sense. An insurance agent made a call on a man who had just moved into a new home. A terrible rainstorm was in progress as the salesman stepped from his car and ran to the porch. He rang the bell and, after the door had been opened, walked immediately into the living room of this new home. On the floor was a costly oriental rug. The salesman, however, did not even bother to remove his rubbers. Had he been observant he might have sensed that the person upon whom he was calling did not wish to have his new rug dirtied. The agent did not make a sale.

The application of common sense in salesmanship presupposes a basic understanding of the following principles:

1. We should make a thorough study of the background and life of our prospect. This knowledge, which we obtain from a number of sources, must be used from a common sense approach. If we have just learned that a prospect, upon

whom we plan to call in the near future, has been promoted, this information should be used and referred to in a congratulatory manner either by calling on our prospect and offering our congratulations or by writing him a letter. In other words, all of the things which are happening to, or have happened to a customer, are things which need to be considered before we attempt to sell that individual.

2. We should know the needs of our prospect in terms of the product we are selling. If we own a 1938 model of a washing machine, and are perfectly satisfied with that washing machine, and do not have a household large enough to warrant the use of two washing machines, we feel that a salesman who attempts to come into our house and sell us his 1938 model machine is violating a simple rule of common sense. It might, however, be good judgment for a salesman, if he had sold us his particular machine, to call on us, and ask us whether or not the machine was giving satisfactory service and whether or not we felt any of our friends might be interested in having a demonstration of the same type of machine.
3. Approach any customer as you yourself would like to be approached. Be human and friendly.
4. Never forget that real salesmanship is one part of talk and nine parts judgment. Use the nine parts to tell you when to use the one part. More sales have been lost because a salesman talked too much than ever were lost because a salesman failed to explain sufficiently the merits of his product.

When you have gained confidence in yourself, your company and your product, and when you have made a solemn vow always to apply the principles of common sense in your dealings with people, you are ready to do a better job as a salesman.

There is, however, one thing more which a salesman must realize before he can take his place as a leader in his field. Real salesmanship is the result of hard work. This point is best illustrated by the following story of the Little Red Rooster and the Old Black Hen.

Said the little red rooster, "Gosh all hemlock! Things are tough. Seems that worms are getting scarcer, and I cannot find enough. What's become of all those fat ones is a mystery to me. There were thousands through that rainy spell—but now where can they be?"

The old black hen who heard him didn't grumble or complain. She had gone through lots of dry spells, and lived through floods of rain. So she flew up on the grindstone, and she gave her claws a whet, as she said, "I've never seen the time when there wasn't worms to get."

She picked a new and undug spot; the earth was hard and firm. The little rooster jeered, "New ground! That's no place for a worm." The old black hen just spread her feet, she dug both fast and free. "I must go to the worms," she said, "the worms won't come to me."

The rooster vainly spent the day, through habit, by the ways where fat round worms had passed in squads back in the rainy days. When nightfall found him supperless, he growled in accents rough, "I'm hungry as a fowl can be—conditions sure are tough."

He turned then to the old black hen and said, "It's worse with you. For you're not only hungry, but you must be tired too. I rested while I watched for worms, so I feel fairly perk; but how are you? without worms too? and after all that work."

The old black hen hopped to her perch and dropped her eyes to sleep. And murmured in a drowsy tone, "Young man, hear this and weep. I'm full of worms and happy too, for I've dined both long and well. The worms are there as always—but *I had to dig like H—*."

Oh, here and there red roosters still are holding sales positions. They cannot do much business *now* because of "*poor conditions*."

But soon as *things* get *right again* they'll sell a "*hundred firms.*"
Meanwhile the old black hens are gobbling up the worms.

ANONYMOUS

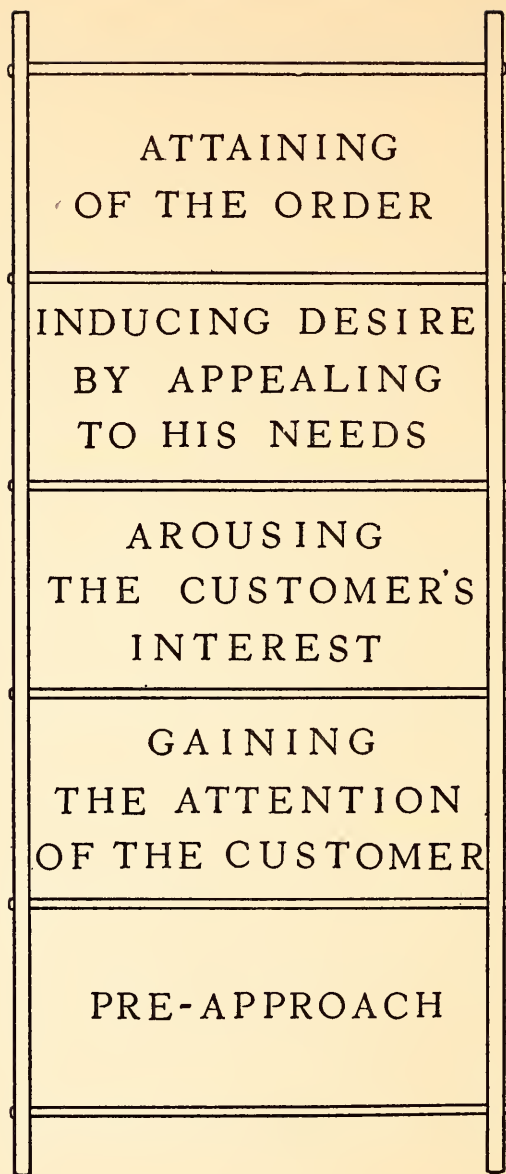
THE SALES TALK

Now, knowing and applying the fundamentals of salesmanship and having the determination of "get out and dig," we are ready to prepare the sales talk. No hard and fast rules can be set for the preparation of such a talk. Very few opportunities are ever given salesmen to sit and give a talk without interruptions or questions. The salesman starts the dialogue by presenting certain planned material, and the customer raises questions or objections which in turn the salesman answers. However, a salesman should prepare his talk to include a recognition of the interruptions which may be made, and assemble material in advance which anticipates the questions or objections.

Analyze this "sales ladder." The bottom rung is the pre-approach. Naturally anything you say in the interview proper is dependent upon the studies made in advance of that customer and his needs. Do not enter the pre-approach with the idea that the customer won't buy. Many salesmen are licked at the start of the interview because their entire pre-approach was negative. Remember a simple philosophy of selling, "You cannot lose that which you do not have."

The second rung of the ladder presupposes that you will gain the attention of your customer. This is entirely a matter of personality. The best possible you, the constant you, will ordinarily gain attention. Do not do all the talking. Be a good listener. Use inquiry rather than argument.

The next step is to arouse interest which may be done only through the maintenance of an intelligent presentation of your sales talk. Recognition of all of the fundamentals of effective



speech delivery, together with care in the organization of the material of your sales talk will guarantee that the interest will be aroused.

The fourth rung of the ladder is to induce desire. To us this seems a matter of considering all of the factors which have gone before in this chapter. Surely, if our approach has been correct,

and if we have been able to gain attention and hold interest, everything else being equal, it would appear that our customer would be sufficiently interested to purchase that which we are selling. However, so many salesmen fail to make those suggestions which will bring about an acceptance by the person to whom they are talking. Using material which appeals to common sense and the primary desires of men and women, and which suggests benefits and profits to be obtained, are the essential considerations for inducing desire.

ORGANIZING THE SALES TALK

The top of our ladder is obtaining the order. If our sales talk had been well presented, and if the material contained therein has sought the maximum interest, attention, and action, we believe the taking of the order is a matter which follows naturally. Whether or not the order is given is largely dependent upon whether or not the salesman has the initiative and experience to realize that his customer is ready to buy. There are no rules which govern this important part of salesmanship. Suffice it to say, experience and common sense will give you knowledge of how to close a sale.

With the "sales ladder" as a background of your preparation, the sales talk should be organized according to the following rules:

1. Tell in a simple way the leading characteristics of your product and the values you believe it has for the buyer.
2. Use material which appeals to the primary instincts and desires of people.
3. Anticipate questions which may be asked and have answers for those questions.
4. If a demonstration of your product is part of your sales procedure, be familiar with all phases of that demonstration.

5. Know all terms and arrangements which can be made relative to the financing of your product.
6. Be so familiar with your material that you do not keep looking at your sales manual for that information. Nothing destroys the idea of confidence more than creating the idea that you are not familiar with your material.
7. Never write out a sales talk or commit it to memory. Always apply the principles of common sense in the preparation and delivery of your sales talk.
8. Apply all the rules of effective speech to the delivery and presentation of your sales talk.

After you have planned your material and as you anticipate organizing this material into the sales talk, ask yourself the following questions:

1. Why is this material a sales point?
2. In what way is this material the best selling point possible?
3. Is this selling point common to my product or equally applicable to that of my competitor?
4. Are there any selling points peculiar to my product and mine alone?
5. What desires does my product seek to satisfy?

ARRANGING THE INTERVIEW

You are now theoretically equipped with sufficient material to make a sale. Only one other factor remains. That is to arrange an interview with your customer. Oftentimes the procedure used in arranging this interview does much to determine the success or failure of the sales talk. There are many considerations for planning an interview which include the type of customer being called upon, the time of day for which the interview is set, or even the day itself. For example, most businessmen arrange

appointments on the hour or half-hour. Suppose the customer you wish to interview is an executive of this type. Then we suggest that it might be better for you to arrange your interview at a time other than that when he normally might have an interview. Perhaps we might ask for an interview at 10:15 or 10:45. Naturally, we must take that time which he suggests, unless he leaves it up to us to set the time. We should always be early for that interview. We might have an interview for 10:15 which had been arranged because a previous interview had been scheduled at 10:00. We arrive early, perhaps a few minutes before 10:00. The other person scheduled for 10:00 does not appear. The executive, having learned that we are there, may send for us and thus we would have the additional time which had previously been scheduled for some other interview as well as our own time. In planning the time of your interview be ahead of time, and plan where possible to have that interview at a time of day when you will have the maximum chance of receiving the best consideration of your sales talk.

Appointments may be made by letter or telephone. In the case of sending a letter it is wise to suggest the reasons for wishing the interview. You should also request that the interview be arranged at the convenience of the prospect. In telephoning be careful to observe all of the proprieties of how to use the telephone. (See Chapter XIX)

FORTY TRIED AND PROVED SALES SUGGESTIONS

In addition to the general fundamentals which we have listed, we offer forty tried and proved suggestions which will make you a better salesman:

1. Always call your customer by name when possible.
2. Never approach a customer with, "You don't want anything do you?"

3. Never have a negative mind about yourself, your product, or your ability to sell.
4. Never knock the competitor's product.
5. Treat your customers as equals. Make each one feel that it is a privilege and pleasure for you to meet and serve him.
6. Be friendly, never overbearing; be honest and sincere.
7. Remember that one is seldom a better or worse salesman than he thinks he is.
8. Know your material. Confidence breeds confidence and if you create the idea that you know the answers your customer will undoubtedly agree with you.
9. Interviews which are arranged through trickery rarely are productive of sales.
10. Always be on time for appointments.
11. Avoid flattery.
12. Always maintain a positive attitude and dominate the sales situation:
 - A. Look the customer in the eye and speak with a pleasant voice which carries conviction and sincerity.
 - B. Allow the customer all the time he wants to raise questions. Do not interrupt him.
 - C. Agree with the customer when you can; disagree only if you truthfully feel that you are correct. Disagreement, however, must always be unbiased and unprejudiced.
13. Never tell the customer his store methods are poor.
14. Never assume the attitude that you, the salesman, know more about the customer's business than he does.
15. Never argue.
16. Never dodge questions which are asked. Answer each quickly and fairly. If you do not know the answer be honest but suggest that you will find out and let him know.
17. Be a good listener.
18. Never quit on a prospect.

19. After completing the sale, express your appreciation for the order and leave. Neither overstay your time, nor rush out as though you thought the customer might change his mind. Use common sense.
20. Never be an order taker; be a salesman.
21. Always get on the prospect's side of the sale, working with him, not at him.
22. You can always arouse interest by presenting the points of your proposition as things which the customer has long desired. This is done by establishing points of contact which make him eager to go into details with you.
23. Remember that a salesman is never an author. Cut down, eliminate, throw away nonessentials.
24. The average man resents the idea that he is "to be sold." Remember this, and realize that what you say in the first few minutes of your call will control the entire course of your sale.
25. Always consider the effect of your words before you utter them. If you "take sides," always consider what may be the result of that "taking of sides."
26. Never be vulgar or uncouth in either manner or speech.
27. Never be a "smart-aleck."
28. Do not chew gum while trying to make a sale.
29. Never sell a man or try to sell a man who does not want or need the thing you are selling. He may buy under pressure, but you will never be able to sell him a second time.
30. Be a booster for your company and its products. Use the products yourself.
31. If a customer is busy when you call, either wait or make the suggestion that you will be happy to return when he has more time. If, however, you elect to wait, do not create the idea, as you sit there, that you are bored and that the customer is ungracious because he made you wait.

32. Remember, a disagreeable disposition, which so many salesmen have, is often due to irregular living habits. Grumbling or growling are often the result of being careless in our mode of behavior. A successful salesman is never grouchy nor does he ever appear disappointed.
33. When things go wrong, as they often do, blame yourself for the change, not the boss nor the other men in the field.
34. Try looking at yourself as others see you. You might change some of your distasteful habits.
35. Don't bite your nails. If you are hungry you had better eat a sandwich.
36. Never be rude to people because you do not like them. A salesman needs to be a pleasant individual.
37. Do not go through life constantly contradicting customers. You may be right, but according to the philosophy of modern business the customer is always right.
38. Never be careless in your appearance or action simply because you are calling on someone you feel you know well enough to visit informally. A wise salesman always checks himself before going into any home or office. He never can tell when visitors may be present. He always anticipates the value of making the best impression at all times.
39. Hide your aches and pains under a pleasant smile. No one else is interested in your problems; they have plenty of their own. Never feel sorry for yourself. Do not get blue. Do not think or act as though the world was against you.
40. Remember that salesmanship today is *selling goods that don't come back to people who do come back*. Always ask yourself: How can I make from this new sale a satisfied customer, one who not only will return but also will recommend my goods and my company to someone else?

Success in any venture, regardless of what it may be, presupposes a determination to win. Rules, regulations, suggestions

all may help, but in the last analysis that which makes one successful, whether he be salesman, doctor, dentist, preacher, teacher, well-digger, is a determination to attain success. Perhaps we can best express this thought by bringing this chapter to a close by quoting Berton Braley's poem, *Success*.

If you want a thing bad enough
To go out and fight for it,
Work day and night for it,
Give up your time and your peace and your sleep for it
If only desire of it
Makes you quite mad enough
Never to tire of it,
Makes you hold all other things tawdry and cheap for it
If life seems all empty and useless without it
And all that you scheme and you dream is about it,
If gladly you'll sweat for it,
Fret for it,
Plan for it,
Lose all your terror of God or man for it,
If you'll simply go after that thing that you want,
With all your capacity,
Strength and sagacity,
Faith, hope and confidence, stern pertinacity,
If neither cold poverty, famished and gaunt,
Nor sickness nor pain
Of body or brain
Can turn you away from the thing that you want,
If dogged and grim you besiege and beset it,
You'll get it!¹

SUGGESTED READINGS

GEORGE P. BAKER, *Types of Modern Dramatic Composition*, pages 209-225.

EDMUND A. CORTEZ, *Project Speaking*, pages 109-141; 174-178.

¹ From "Things As They Are," Copyright 1916, George H. Doran Co., Publishers.

CHARLES H. FERNALD, *Salesmanship*.

DONALD HAYWORTH, *Public Speaking*, pages 359-386.

H. W. HEPNER, *Psychology in Modern Business*.

H. L. HOLLINGSWORTH, *The Psychology of the Audience*.

J. M. O'NEILL AND F. K. RILEY, *Contemporary Speeches*, pages 198-272.

H. A. OVERSTREET, *Influencing Human Behavior*, pages 9-125.

WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speakers*, pages 249-327.

THE WRITTEN REPORT AND PAPER

THE written report, like the public speech, should be a practical presentation of subject matter. Many reports are tedious, verbose, incoherent dissertations which fail to stimulate or to explain. The reason is more often lack of logical organization than inexperience in writing. While writing is an art which requires much practice and some native ability, there is no excuse for the person who says, "My report isn't so good, but after all I'm not a writing man." Writing, like public speaking, is merely the expression of ideas, and may often be conversational.

Rather than try to produce a literary masterpiece, the average person writing a report should endeavor to convey his ideas correctly. Too many persons are unduly nervous when asked to write. After all, if they were called upon to explain the same thing in a committee meeting, they would probably be able to state their main points simply and effectively. In writing a report, many persons lose track of the main points in their endeavor to attain a so-called literary style.

The familiar brief report of a few figures such as the treasurer's or executive secretary's contribution to the average meeting should be as brief as possible, but not cut to the point of obscurity. The essential element is the exact existing situation with regard to receipts, disbursements, and balance or deficit. These essentials should not be buried in a maze of statistics, quasi-humorous side lights, or lengthy explanations. At the same time, the report should include the number of contributors or

paid-up members (if receipts are collected from those sources), major gifts, income from invested securities, statement of earmarking of special funds, and similar items. The picture should be clear.

The many statistics of comparison with past years, the optimistic outlook in the direction of anticipated income, the explanation of the source and channel of the gift, the changes in investments, the reasons for earmarking should all be placed in a separate section of the report to follow the report proper. In this way, the members will understand the situation, and the lengthy question and answer discussion, so often based on misunderstanding, will be eliminated.

Comparable to the financial report, and usually worse, is the secretary's report—particularly that section consisting of communications. Every secretary should organize his presentation to eliminate all nonessentials, to bring into sharp focus those items needing action, and to stress properly matters of courtesy. No meeting can run smoothly and expeditiously if the secretary's report is not well organized. He is not required, as part of his job, to deliver a speech on the welfare of the organization as part of each report.

TECHNICAL AND PROFESSIONAL PAPERS

Different from the reports of officers is the technical or professional report or paper delivered at meetings, conferences, conventions, and other gatherings. These reports, usually presenting new material or new viewpoints, should always be outlined. Otherwise, they cannot be well constructed. The customary division into introduction, body, and conclusion should be followed.

The introduction should include the background of the problem, the history of the research, and the reason why the paper is presented as part of the specific program.

The body should present the procedures and findings logically,

utilizing to the best of the individual's ability the elements of unity and coherence.

The conclusion should summarize the findings, urge again the desired action, and terminate.

The essential element in preparing a paper is rewriting it. Professional writers rewrite and revise. If they can recast their products, certainly the non-writer should be willing to overhaul his thought vehicle. This is particularly true of the scientist who insists upon the strictest adherence to the accepted principles of laboratory technique and the scientific method. His report should certainly be as near perfection as he can make it.

The worst curse is probably the long, involved, and ultimately ungrammatical sentence. Most reports would be improved if the majority of the sentences were shortened; if simple sentences were used instead of compound and complex sentences; and if the multitude of compound complex sentences were eliminated. The seemingly necessary explanations, which so often run a sentence well over the hundred word mark, are not needed if the writer will revise the sentence. First, however, he must review the thought contained in the original word detour and decide exactly what he means. Then he must say it.

The majority of reports could be basically improved by eliminating about one-third of the words, then forming the residue into one-third more sentences.

This shortening process makes the report easier to follow, hence more interesting and understandable, and also saves enough time to permit inclusion of some of the things you always mean to say or write but for which you do not have time.

It is very important in the writing of reports to check on little items such as having a predicate for every subject, or an object for every preposition, or a clause for every conjunction. Most of the involved obscure sentences result from one or more of these omissions.

When you realize that a radio commentator may spend an hour preparing a single page of copy to read during his nightly broadcast, you begin to understand the work involved in preparing a good report. You also know the reason why so many reports are not good.

Always have your typewritten report double-spaced. It is easier to follow, causes less eyestrain, and permits you last minute changes and corrections between the lines. Always use a color or shade of paper which makes the type stand out, and never use a type of paper which is hard to handle.

SUMMARY

In writing a report, outline in logical sequence the material comprising the report and eliminate all nonessentials. You will have to revise your report once or twice after it is written.

In presenting the report, don't forget that you have left the role of writer and have become a public speaker. All of the fundamentals of good speech must be practiced. You must be direct. You must speak with melody and inflection. The person who looks at nothing but his manuscript, who reads in a monotone or too rapidly or too slowly is sacrificing his report.

Remember that the material in your paper means something to you! It may mean the culmination of years of hard work. It may represent the achievement of merited recognition in your field. You owe that paper everything you have. You owe it "the college try" which lifts the good football teams into the class of great teams.

Your personality as you present the paper is the only thing which can aid the written words. Without your platform manner and your proper handling of the voice mechanism, they are cold and lifeless. Only you can make them live, can make a convention or professional meeting accept your words. Careful, intelligent preparation of the written report, and practical oral presen-

tation of that report are obligations to yourself and to the group on whose program you appear.

Writing and public speaking are not as widely divorced as the novice so often believes. In each case the objective is to express ideas in an easy, natural, straightforward manner. The inexperienced writer usually feels that he must confound his audience with a fine literary product. He uses vocabulary and sentence structure seldom if ever encountered in his daily speech. Actually, in an effective written report you are *speaking* to your audience through the printed word. Visualize your audience, imagine yourself explaining your ideas to this audience in natural, friendly conversation, then write the sentences which occur to you in this imaginary speech intercourse. There is no more generally accepted "trade secret" in effective writing than this simple procedure.

SUGGESTED READINGS

ALAN H. MONROE, *Principles and Types of Speech*, pages 199-217.

W. H. SANDFORD AND W. H. YEAGER, *Business and Professional Speaking*, pages 237-269, 140-161.

WM. G. HOFFMAN, *Public Speaking for Business Men*, pages 243-286, 326-379.

THE INTERVIEW

THIS chapter is of no value to anyone not thoroughly familiar with the material in Chapter XV on salesmanship. In every interview, you are selling yourself. The interview other than the salesman-buyer relationship discussed in Chapter XV is of two kinds. You are trying to persuade someone to use you and your services, or you are trying to persuade someone to place himself and his services at your disposal. In the first situation, you may be seeking a job. In the second, you may be trying to enlist a worker for a Community Chest campaign. The two types of interviews with which we deal are similar, and there is no need for separate treatment because both consist of selling yourself to someone else.

The success of your interview hinges first on your appearance. You must be neat, carefully-groomed, and dressed in keeping with the position you seek. Hundreds of college graduates have worn white shoes, flamboyant shirts, and novelty cravats when applying for positions in business. The clothes which were fine for the college campus, the high school classroom, or the vocational school shop may not be at all appropriate in the job you seek. Your employer wants to see you as his customers will see you. The competition is too keen for him to take time visualizing you in proper attire. Harmonious dress, with suits pressed and shoes shined, a clean shave, and a conservative haircut will give you the right start.

Your manner and bearing also play a large part in the success of your interview. Greet the interviewer with a smile. Speak

with a full, natural voice. Shake his hand with a firm clasp. Don't pump his hand and arm. Don't hold the handshake too long. Walk erectly, and when you have greeted the person, remain standing until asked to seat yourself. Don't plant both hands on his desk and lean across it. If the prospective interviewer doesn't ask you to sit, remain standing—and don't slouch. When you are seated, sit up straight but not stiffly. Never slide down until you rest on or near the shoulder blades.

Once the interview has started, don't be afraid to look the interviewer in the eye. Be earnest and sincere, and don't be so bashful that you fail to answer his questions fully.

Remember, the interview is often a test of your ability to meet certain well-defined standards of bearing and appearance as well as to prove your knowledge and technical skill. Keep in mind the thought that you are selling yourself.

Another phase of job-seeking which may well be considered part of the interview is filling out the application blank. Fill it out neatly without blots, crossouts, or illegible scrawls. If you fill out the blank at the employment office don't take too long doing it. Someone may be watching to judge your speed of reaction and quickness of thought.

The only thing worse than not talking enough is talking too much. You are meeting an older or more experienced man, and he has thoughts of his own. He may not be as interested in what you think as in how you think. Give him a chance to talk.

Don't hesitate to ask for advice. Most older people like to help younger people. The advice may contain much of value, and the person across the desk will like you better for having that opportunity to advise you.

In any interview, you must apply the principles of practical speech as well as the principles of salesmanship. We all know the fellow who mumbles, who looks out of the window, who fidgets while we talk. Would you, as an executive, want an

employee who spoke so the customers couldn't understand him, or who wiggled and shifted while they tried to talk to him? We don't like to do business with the grouch and the complainer. Why should we expect a good businessman to hire one?

Remember that if your appearance makes you desirable as an employee or as a colleague, if you seem intelligent and ambitious, if you are courteous and pleasant, you are at least in equal competition with those as well qualified as you are—and you're probably ahead of most of them.

Always tell the truth, and don't overstate your qualifications and ability. If the job is too big, you'll be let out. On the other hand, if you aren't quite fitted but are highly desirable as an employee, there may be an opening where you will be placed for training and experience.

PREPARE IN ADVANCE FOR YOUR INTERVIEW

You can anticipate many of the questions and situations of the interview, and you must be ready for them. The less that is new and unanticipated, the more effective you will be. The best way you can prepare for an interview is by the practice interview. Ask a friend, whose work or experience has made him familiar with your proposed field of activity, to interview you. You will learn your weak points through this procedure, particularly if you solicit his frank criticisms. Don't argue with him about those criticisms. He sees you as others see you in the same situation.

A person applying for any position may find the following questions helpful in his preliminary preparation. They are questions asked by personnel and employment managers as reported by seniors of Rutgers University after interviews. We do not claim that every employment manager will ask these same questions. We only know that they have been asked and either the same question or similar ones may be asked in the future. We believe it would be wise to have in advance an answer for

these questions and any others which you think may be asked. Here are the questions:

1. Do you like to meet people?
2. Do you like to converse with people?
3. Why did you make application for a job with this company?
4. Have you ever had to support yourself in any way?
5. Have you ever earned any money?
6. Why are you nervous?
7. What are your outside interests?
8. How much salary do you expect as a beginner?
9. How much salary do you expect ten years hence?
10. What is your previous experience?
11. Are you married?
12. What do you think was the high light in your college career?
13. Did you participate in debating while in college?
14. Do you go to church?
15. Have you been in the habit of living within your income?
16. What makes you think you would be a success in this business?
17. What makes you think you are fitted temperamentally for this profession?
18. Have you made application to other firms?
19. What type of job do you want?
20. Are you planning this work as a permanent career?
21. Are you willing to do further study?
22. What do you think of the government interfering with business?
23. Do you have any confidence in yourself?
24. What was your scholastic average in school?
25. Do you think you can get along with people?
26. Do you have any "pull" in this company?
27. Are you a fraternity man?
28. Did you ever have a previous interview?
29. Do you have any dependents?
30. Do you mind physical "dirty work"?
31. Do you like to travel?
32. Have you anyone in this organization who will speak for you?

33. Would you commute or live near your work?
34. Have you participated in any community activities?
35. Have you done Boy Scout work?
36. What courses did you take in college?
37. Who was your favorite professor in college?
38. Are you engaged to be married?
39. Do you have a girl?
40. Did you ever earn any or all of any year's education?
41. Do you buy things on time?
42. Do you have any other jobs you are "angling for"?
43. In case there is no opening here, what do you intend to do?
44. Have you done any selling?
45. What makes you think this company could use your services?
46. Can you live within your income?
47. Will you start work at \$17.50 a week?
48. Are you willing to take your chances for promotion?
49. After we give you training will you go to some competitor?
50. What is your experience in getting along with people?
51. Can you handle youngsters?
52. Who told you to apply here for work?
53. What makes you think you are qualified to enter our organization?
54. How do you like our product?
55. Have you used our product?
56. What do you think is wrong with our methods of selling and advertising?
57. Have you heard our radio program?
58. How long have you used our merchandise?
59. Could you make friends for our company?
60. Why did you go to college?
61. Is a college education an essential to success in business?
62. What do you think of old age pensions?
63. Do you carry insurance?
64. Do you know many of your professors intimately?
65. Do you smoke or drink?
66. What is your father's business or profession?

67. Do you feel you gained anything from college?
68. How is your physical health?
69. Do you belong to any lodges?
70. If you could attend college again would you take the same courses?
71. What is your preparation for this work?
72. Did you ever hold a political appointment?
73. What have you done during summer vacations?
74. Can you sell yourself in ten minutes? Go to it!
75. Have you studied our company? What do you know about us?
76. Have you tried any of our competitors? Why not?
77. What kind of college is Rutgers? Tell us something about it.
78. Why don't you have coeducation at Rutgers?
79. If you were hiring someone for this company would you hire yourself? Why?
80. Do you know anyone who might fit better into this company than yourself?
81. What is the nationality of your father and mother?
82. Do you think you can pass a physical examination?
83. Are you willing to take our training course without salary?
84. Can you do detail work? Have you done so? Where?
85. Can you take shorthand? Can you do stenographic work?
86. Have you ever been in an automobile accident?
87. Why did you choose your major subject in college?
88. Did you learn anything practical in college?
89. Did you hold any executive positions in college?
90. Are you "hunting a job" or are you "seeking a position"?
91. What is your religion?
92. What makes you think you could succeed in this organization?
93. What do you think of the government's relief policy?
94. Do you owe any money?
95. Why didn't you apply for work in your home town where you are well known?
96. We need fellows who will work. Are you a worker?
97. What can I do for you?
98. We have no opening now. Maybe later. Any questions?

99. When could you start work if we did have a position for you?
 100. What do you think you are worth to us?

In the Rutgers University senior placement seminar, personnel men conduct illustrative interviews, and then interview individual seniors before the group. The final step in this program is a series of interviews between the seniors so that every man has experience. The senior interviewing the prospective employee criticizes him, and then the group pool their criticisms. Through this technique, a highly efficient performance is developed. Try it at home with your father or your brothers or uncles. Then try it with friends outside the family circle.

THE PERSONALITY CHART

After practicing your interview, familiarize yourself with the following chart. It represents a compilation made as a result of asking two hundred personnel and employment managers just what traits and characteristics they looked for or desired in applicants before offering those applicants positions. You will notice a great importance has been placed on the personality factor. While we know that a man's record, character, and general ability are important, we know too, that success in most interviews depends largely upon the favorable first impression made by the applicant.

INTERVIEW BLANK

Physical Characteristics: (skin, eyes, hair, mouth, fingernails, clothes)

Any defect in: speech hearing sight

Handshake Disposition General Health

1. APPEARANCE—Impression made by his manner of dress and care of person

Fine Neat Satisfactory Careless Slovenly

2. ACTION, POISE, MANNER—Impression made as indicated by

lack of nervousness, carriage of body, facial expression, voice and tact.

Cultivated	Agreeable	Indifferent	Awkward
Rude	Pleasing		

3. GAZE—Does applicant return your gaze steadily?

Never	Usually	Changes	Somewhat	Rarely looks
Wavers	Returns	Occasionally	Uneasy	one in the eye

4. VOICE

Pleasing	Agreeable	Weak	Loud	Disagreeable
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5. VISIBLE PEP ENERGY

More than average	Normal	Easy going	Lazy
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6. COMMAND OF ENGLISH

Talks easily, uses wide vocabulary	Deliberate, makes words count	Ordinary	Sometimes at loss for words	Limited vocabulary, uses bad grammar
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7. INITIATIVE IN THE CONVERSATION OF THE INTERVIEW

Takes a lead- ing part	Initiates some points of discussion	Fairly responsive	Answers questions only
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8. DOES HE INSPIRE CONFIDENCE?

9. DOES HE SEEM DETERMINED?

10. DOES HE SHOW PROMISE?

11. IS HE MATURE FOR HIS AGE?

ESTIMATION OF PERSONALITY

APPEARANCE

Indicative of care

Neutral

Rather careless

Repulsive

MANNER

Courteous	Genuine	Aggressive
Neutral	Neutral	Neutral
Inconsiderate	Affected	Passive
Brusque	Hypocritical	Lethargic

MENTALITY

Alert	Original	Decisive	Sagacious
Neutral	Neutral	Neutral	Neutral
Slow	Conventional	Uncertain	Injudicious
Torpid	Stereotyped	Vacillating	Illogical

SOCIALITY

Affable	Altruistic
Neutral	Neutral
Reserved	Self-governed
Embarrassed	Egotistic

NOTE

Whether the interviewer makes actual notes on each of the above points, he is, at least, formulating a mental picture of the candidate based upon the sum total of these factors.

BACKGROUND ANALYSIS

After making a check on your personality, we believe it would be wise to review your own background. The chart which is used by the bureau of personnel and placement at Rutgers University is appended for your information.

RUTGERS UNIVERSITY

Bureau of Personnel and Placement

*Background Analysis*A. *Personal*

1. a. Is my name awkward to pronounce?
- b. What impression does it convey?
2. a. What is the nationality of my parents?
- b. Education?
- c. Religion?
- d. Occupation?

3. a. What is my age? c. Health? e. Weight?
 b. Height? d. Physique?
4. a. Where was I born? c. Youth?
 b. Where did I live in childhood?
5. a. How many brothers and sisters?
 b. Dependents?
6. a. Is my appearance repulsive? c. Neutral
 b. Indicative of care? d. Careless?
7. a. Am I courteous? d. Brusque? g. Hypocritical?
 b. Neutral? e. Genuine? h. Aggressive?
 c. Inconsiderate? f. Affected? i. Passive?
 j. Lethargic?

8. a. Do I talk easily? d. Use wide vocabulary?
 b. Deliberately? e. Make words count?
 c. Ordinarily? f. At loss for words?
 g. Use bad grammar?
 h. Limited vocabulary?

9. a. Is my voice pleasing? c. Weak? e. Disagreeable?
 b. Agreeable? d. Loud?
10. a. Is my pep energy average? c. Normal? e. Lazy?
 b. More than average? d. Easy going?
11. Am I mature for my age?

B. *Education* (curricular and extra-curricular)

1. In what subjects am I distinctly weak or strong?
2. Have I enjoyed working with people or things?
3. a. What has been my training? c. Secondary school?
 b. Primary school? d. College?
4. a. Has my training been specialized? b. How?
5. a. What has been the nature of commendation or criticism
 from my instructors?
 b. Family? c. Friends?
6. What deficiencies or attributes does it indicate?

7. a. What is my rank in class? c. Why was it not?
b. Could it have been better?
 8. a. Have I indicated leadership? g. Accuracy?
b. Initiative? h. Neatness?
c. Ambition? i. Thoroughness?
d. Executive ability? j. Judgment?
e. Co-operation? k. Faithfulness in duties?
f. Honesty? l. Determination, etc.
 9. Where and under what conditions?
 10. a. How well do I get along with people?
b. Do I follow or lead?
 11. Is my word respected?
 12. Can I budget time and money?
 13. a. Is my mentality alert? e. Original? i. Uncertain?
b. Slow? f. Conventional? j. Vacillating?
c. Torpid? g. Stereotyped? k. Sagacious?
d. Neutral? h. Decisive? l. Injudicious?
m. Illogical?
 14. a. Can I give, take, and follow orders?
b. Which do I like most?
 15. a. In what extracurricular activities did I participate? Why?
b. Why didn't I participate in others? (be specific)
 16. a. Honors? c. Societies?
b. Clubs? d. Fraternities?
 17. a. Do I inspire confidence? b. Show promise?
- C. *Experience*
1. a. How did I spend my summers?
b. What did I learn and earn?
 2. a. What did I do during the college year?
b. What did it teach me?
c. How much did I earn?
 3. a. How can I use former employers as reference? b. Who?
 4. Would I have chosen the work at which I was engaged if I had an absolute free choice?
 5. What job would I have selected?
 6. What did I like about my first jobs? Why?

7. What did I dislike about my first jobs? Why?
8. a. How well did I perform my job? c. Did I fail?
 b. Were my services satisfactory?
9. Could I have done a better job? How?
10. For what qualities was I praised or criticized?

JOB ANALYSIS

Lastly we feel that anyone wishing employment and having an interview to obtain that employment should carefully analyze the job or position before he enters the personnel manager's office. The chart on job analysis, also used by the Bureau of Personnel at Rutgers, is worthy of study.

RUTGERS UNIVERSITY

Bureau of Personnel and Placement
(Senior Placement)

Job Analysis

1. a. In what type of job can I be of greatest utility to the employer and myself?
 b. Present? c. Future?
2. a. For what specific job or jobs am I applying?
 b. Title?
 c. Function?
 d. Place of job in organization?
 e. Specifications of higher positions?
 f. Salary limits?
3. a. Ordinary lines of promotion?
 b. Understudy jobs?
 c. Related jobs?
 d. Advanced jobs?
 e. What are duties and responsibilities?
 f. Major duties and responsibilities?
 g. Minor duties and responsibilities?
 h. Regular responsibilities?

17. a. Hours? c. Night? e. Sunday?
 b. Day? d. Overtime? f. Holiday?
18. Is there a physical examination required?
19. a. Does work require physical dexterity? b. Mental dexterity?
20. a. Is job near home? c. Involve traveling?
 b. Involve commuting?
21. a. Does job require strong physique? d. Neat appearance?
 b. Height? e. Pleasing personality?
 c. Weight? f. Strength?
22. What are age limits?
23. a. Sex? b. Marital state? c. Color?
24. Does work necessitate specific training; i.e., Accounting, Engineering, Stenography, Chemistry, Education, Typing, etc.?
25. Does work require specific experience? i.e., Sales, Mechanical, Clerical?
26. a. Does work necessitate specific personality qualities?
 b. Inspiration? g. Tenacity? l. Aggressiveness?
 c. Sincerity? h. Ambition? m. Self-control?
 d. Concentration? i. Cheerfulness? n. Judgment?
 e. Tact? j. Alertness? o. Common Sense?
 f. Courage? k. Enthusiasm?
27. Does work require:
 a. Speed? f. Optimism? k. Adaptability?
 b. Accuracy? g. Stability? l. Dependability?
 c. Leadership? h. Serious mindedness? m. Care?
 d. Co-operativeness? i. Happy carefree con- n. Honesty?
 e. Initiative? tentment? o. Integrity?
 j. Earnestness? p. Loyalty, etc.
28. a. Ability to meet people? d. Develop people?
 b. Lead people? e. Discover details?
 c. Follow instructions? f. Assume responsibility, etc.?
29. a. Work outdoors? b. Indoors?
30. a. Work require driving? d. Walking?
 b. Standing? e. Lifting?
 c. Sitting?
31. a. Surroundings clean? c. Orderly?
 b. Dirty? d. Lonely?

32. a. What is the type of competition? c. Laborers?
b. Are associates college graduates? d. Clerks?
33. a. Is work repetitive? c. Heavy? e. Automatic?
b. Varied? d. Active?
34. Is work subject to extreme temperatures?
35. a. Is work hazardous or unhealthy? k. Limbs?
b. Fire? f. Eyes? l. Machinery?
c. Explosive? g. Ears? m. Chemicals?
d. Electricity? h. Lungs? n. Fatigue?
e. Steam? i. Nerves? o. Endurance?
j. Skin? p. Sanitation?
36. Religion:
a. Protestant? c. Roman Catholic?
b. Jew? d. Quaker, etc.?
37. Nationality:
a. American born? b. Parents American born?
38. Intelligence:
a. High? b. Low? c. Average?

SOME OTHER SUGGESTIONS FOR THE INTERVIEW

1. Call the employment representative by his right name (direct address is always desirable).
2. If you are shown into the office by some member of the staff, always thank him.
3. After the interview, whether or not you have received definite assurance that you have been hired, take your leave graciously and express an appreciation to the employment manager for his granting you the interview.
4. Familiarize yourself with the company policy, especially in regard to the amount of salary paid to beginners. One of the most frequently asked questions in the interview is, "What salary do you wish?" and you should have an answer which is in keeping with the company policy.
5. Never depreciate your own ability. Every company is anxious

to hire men who are willing to learn new techniques, but they want those men to be confident of themselves.

6. Be frank and sincere in all statements.
7. If the attention of the interviewer is called to something else while you are being interviewed, do not show that you are disappointed that he had to do something else. If during the interview a telephone call interrupts the conference, recognize that condition and do not sit there leaning forward as though you were trying to listen in on the conversation.
8. Always be present for your interview at least fifteen minutes before the scheduled time.
9. Always know what you want before you go into your interview. Many students are asked, "Well, young man, just what would you like to do in our company?" Many times the answers come, "I don't know," or "It doesn't make any difference." We believe you should know and it should make a great deal of difference.
10. Never force a handshake on an employment manager. If he wishes to shake hands with you, he will make the gesture first.
11. Carry your hat in your hand. Do not wear gloves. If you do, however, and if you shake hands, never say, "Pardon the glove!" (One never needs to apologize for either wearing gloves or shaking hands with someone while wearing them.)

SUGGESTED READINGS

WALTER VAN DYKE BINGHAM AND BRUCE V. MOORE, *How to Interview*.

GLENN L. GARDINER, *How You Can Get a Job*.

ALBERT FANCHER, *Getting a Job and Getting Ahead*.

ROY W. SHERMAN, *If You Want to Get Ahead*.

WALTER B. PITKIN, *New Careers for Youth*.

H. L. DAVIS, *The Young Man in Business*, 72 *Classifications of Various Types of Employment*.

PREPARING AND DELIVERING THE RADIO SPEECH

THE radio speech is only another public speech—an argument, a eulogy, an announcement or a welcome. The preparation and theory of practical speech remain unchanged, but the method of delivery requires modifications.

The psychological element is the first—and really the worst—problem for the beginner. We have seen, years ago in the childhood of broadcasting, splendid speakers open their mouths, put their voice mechanism to work, and fail to utter a sound. Others have broken out in violent perspiration, though they had had years of brilliant speaking experience as teachers, lecturers, or businessmen.

Microphone fright is like the buck fever of the green hunter. Fortunately, the increasing use of microphones in large auditoriums is helping to accustom speakers to the instrument. However, for many speakers there is still something appalling about standing in a studio room and realizing that your talk's success lies in your treatment of the little mechanism before you.

Modern microphones are kinder than their predecessors, for they are not as susceptible to the harsh and sibilant sounds. To use the up-to-date microphone, stand about eighteen inches from it, and speak in a conversational tone. The most practical procedure is to ask the studio director, or some other competent individual on the studio staff, how best to deal with the particular instrument. The older microphones, and some of the new ones, require you to talk across the face of the instrument rather than directly into it.

Many of our best speakers are lost without an audience in their first appearances in broadcasting, for the audience stimulus is necessary to make them put life into a speech. You must overlook the chilliness of the microphone and visualize your listeners in their homes or automobiles. Talk right to them—and let yourself go.

Much of the most important work must be done before you enter the studio. Your speech must be prepared with a time limit in mind. Time may be important in your personal business, but over the air it is at a premium. Practically every word you hear over the air is read from script. You will probably need to determine your word-quota by timing yourself. This self-timing will not be accurate and will have to be checked later because your consciousness of the timing will change your rate of delivery. Speech that is too slow, like that which is too rapid, is ineffective. The best rate for the average speaker runs somewhere between 125 and 150 words per minute, although some of the staccato commentators run over 200.

For the writing of the speech, the rules governing the mechanical preparation of the written report apply. Circumlocutions must be avoided. Your time is pared to the bone, and the importance of your message requires that no words be wasted. Long words and words difficult to pronounce must be avoided. Every chance you get, substitute a short, simple word for the long word for your listeners must understand every word and its meaning. Use short sentences which are easy to follow.

To prepare the speech then, decide upon your total of words. Write the speech, after careful outlining, to that length. Analyze it from the viewpoint of speech fundamentals, grammar, and composition. Satisfied with it, complete its preparation. Every place that you can use one word for two or more, make the substitution. For example: "is to be" becomes "will be"; "as a result of" becomes "because"; "owing to" becomes "for."

The tongue-twisting, jaw-breaking word likewise is undesirable. "Exsiccation" is better as "dryness"; "ferriferous," as "iron-bearing." Occasionally you will have to substitute two or three short words for one long one; such as, "having many lines" for "multilineal" if you have trouble with "l's" or "n's."

Replace all long, involved sentences with short ones. Remember that your listeners have only your voice to follow. Once you confuse your audience in a broadcast, you are lost. For example, "Rutgers University opened its 171st year with an entering class of 541 which set an all-time record for this colonial college, founded in 1766, which had only slightly more than 400 freshmen last year and a previous record of 480-odd, and the total student enrollment hit the 1500 peak, which is also an established record for the colleges for men, in which instruction is given in education, engineering, the liberal arts, etc." Some sentences go on forever. Don't utter them over the radio. Substitute, "Rutgers University, founded as a colonial college in 1766, opened for its 171st year with a class of 541 freshmen. This number set an all-time record for the institution which functions as the State University of New Jersey. Last year's freshman class was only slightly more than 400, and the previous record barely passed the 480-mark. The present student body numbers more than 1500, which is also a record for the men's colleges. These branches of the university, located in New Brunswick, offer instruction in . . ."

Type the speech double-spaced on a paper which will not rattle, or on 5" x 8" cards, and begin oral practice. Double-spacing, as mentioned in the discussion of the written report, facilitates reading. Rattling paper we will mention later. One of the best papers is the ordinary newsprint used by reporters as copy paper. We feel that 5" x 8" cards, typewritten on one side only, are the most practicable for the average speaker.

Oral practice includes checking questionable pronunciation as well as timing and the voice factors. Many words are glossed

over in silent reading which present difficulty when voiced. You cannot slur them over the air as you might in daily conversation. In your practice, see how near you come to the allotted time. If there is great variation, you will need to revise your speech because you cannot employ an artificial rate of delivery.

Be as relaxed as possible. Take a comfortable position which can be maintained during the broadcast. Many persons prefer to sit, although we believe the speech mechanism works best when you are standing with good posture. You can't sway and shift, because significant motion carries you toward and away from the microphone with a corresponding increase or decrease of volume. After all, the man in the control booth is not a miracle worker, he cannot anticipate your moves, nor can he adjust his controls in rhythm with your body sway.

When you broadcast, speak in a full, well-modulated conversational tone. Don't be afraid of inflection; it is essential. Avoid only sudden shouts. Don't attempt to get emphasis by bellowing. Gain emphasis by the pause, the quickened rate, or the gentle inflection. Just as you must regulate voice volume by keeping it in a strong, normal range, so must you regulate breathing. Hearty aspiration reproduces over the air.

The only thing which reproduces better is the crackle of stiff manuscript paper. A hard paper creates a very undesirable snare drum effect. Also, many persons advise dropping your manuscript sheets to the studio carpet rather than shifting them from top to bottom of a sheaf in the hand. This procedure, used with the proper paper, will eliminate the rattle which is so magnified by the microphone. If you have to cough or sneeze or swallow with difficulty, turn away from the microphone. Don't blast a cough, sneeze, or gulp at your listeners.

The only times to move toward or away from the microphone are when common sense dictates that movement. Practice will enable you to judge your distance accurately, but make sure in

your beginning efforts that you don't shout from your conversational distance. If you have to drop your voice, move forward. Don't let your whispers or confidential tone fade into nothing.

School yourself by listening to the better announcers and commentators. Pay close attention to the way your favorite radio stars handle speech situations. Attend all the broadcasts you can, and study the action of the experts while they speak. Practice over a public address system if you can. Build your speech with the right number of words to take the required time at your normal speech rate, and use the right words.

SUMMARY

In your radio speech and in your manner of delivery observe the following suggestions:

1. Keep directness in your radio speech as you would in any other speech.
2. Maintain enthusiasm for what you are reading. (Enthusiasm in the voice must be heard by the listener.)
3. Be conversational.
4. Appeal to the primary wants of the unseen audience. (Use appeals which motivate human behavior.)
5. Make specific reference to the audience, "you who are listening to this program," "you who are in your homes before your radio."
6. Use "color" words; image-creating vocabulary.
7. Use short sentences.
8. Do not deliver your speech in a monotone.
9. Avoid unnecessary detail. Be brief.
10. Change rate and pitch to give life to your talk.
11. Do not turn away from the microphone. (The average station announcer will tell you how close you should stand.)
12. Do not fear the microphone. Consider it as a symbol of your listening audience. Talk to it as though it were alive.

13. Practice your talk from your manuscript and time yourself.
14. Adapt your talk to your unseen audience. (Assume that thousands of people are listening to you.)
15. Be sincere.
16. Be alive.
17. Enjoy your radio experience. Let the tone of your voice and your general manner indicate that pleasure.
18. When your broadcast effort begins, be relaxed and comfortable. Control your body motion and your changes in pitch and volume. Don't rattle the paper and above all else, don't worry. It's too late to worry when your light goes on.

SUGGESTED READINGS

- WALDO ABBOT, *Handbook of Broadcasting*.
W. ARTHUR CABLE, *A Program of Speech Education in a Democracy*.
LEW SARETT AND WILLIAM T. FOSTER, *Basic Principles of Speech*.
WILLIAM N. BRIGANCE, *Speech Composition*.
DONALD HAYWORTH, *Public Speaking*.
WILLIAM G. HOFFMAN, *Public Speaking for Business Men*, pages 326-379.
WILLIAM P. SANDFORD AND W. HAYES YEAGER, *Business and Professional Speakers*, pages 235-242.
CHARLES H. WOOLBERT AND JOSEPH F. SMITH, *The Fundamentals of Speech*, pages 498-509.

TELEPHONE SPEECH

Most persons seldom think of the telephone as a field for the application of practical speech, yet it is solely a means of oral expression and communication. These persons would not say, "Yup, yeah, hnnh," to visitors in their offices, but they have no compunction about uttering these and other non-speech sounds to the same individuals over the telephone.

Unless sounds are properly articulated in telephone conversation, they become hopelessly blurred. It is important to use the entire voice mechanism, and this conscious attempt when using the telephone will improve the general diction of every person who may suffer from lazy or careless speech in his daily existence.

The New York Telephone Company recognized the value of careful speech, and, in the booklet, *The Voice with a Smile*, suggests some splendid rules and exercises which will improve both telephone speech and all of your other oral efforts.¹

To sound any particular note on a musical instrument requires a special position or action, such as pressing a violin string at exactly the right point and drawing the bow correctly. So, too, there is a special position or action of the lips, tongue or jaw for every sound used in speech. . . .

These speech workers have a way of shirking on their jobs, however, unless we give them special attention. To insist on right mouth action for any sound is to make sure that sound is formed rightly and uttered clearly. . . .

Standing before a mirror, watch and listen to yourself while you say the vowel sounds in the way shown in the following list. Carefully note your mouth action while you say each vowel so that it sounds exactly right.

¹ Reprinted by permission of the New York Telephone Company.

<i>Vowels</i>	<i>Sounded</i>	<i>As in</i>	<i>Approximate Position of Mouth</i>
A	ah	father	Open
A	ay	ate	Half open
A	aw	call	Open, lips slightly rounded
A	a	hat	Half open
E	ee	he	Almost closed
E	e	met	Slightly open
I	eye	kite	Open, then closing
I	ī	it	Slightly open
O	o	hot	Open
O	oh	old	Open, lips round
U	oo	flute	Almost closed, lips slightly rounded
U	uh	hut	Half open
OI	aw-ī	oil	Open, then closing
OU	ah-oo	South	Open, then closing

The movements of the jaw to produce the above mouth positions permit the tongue to take the necessary positions for the various sounds. To make the consonant sounds shown in the next list is even more important. . . . Unless spoken strongly and distinctly, consonant sounds may not be heard at all or may easily be mistaken for others.

<i>Breath Consonants</i>	<i>Voice Consonants</i>	<i>Nasal Consonants</i>	<i>Formed by</i>
F	V		Lower lip against upperteeth
P	B	M	Lips
	W		Lips
	WH (as in "when")		Lips
T	D	N	Tip of tongue against upper gums
	L		Tip of tongue against upper gums
TH (as in "three")	TH (as in "then")		Tip of tongue against upper teeth
S (and soft C)	Z (as in "maze")		Tip of tongue almost touching upper gums
SH	Z (as in "azure")		Front of tongue almost touching upper gums
	Y (as in "yet")		Middle of tongue raised close to hard palate
CH	(and soft G)		Tip and front of tongue against upper gums
	R (as in "run")		Sides of tongue against back teeth
K (and hard C and Q)	G (hard)	NG	Back of tongue against soft palate
X (as in "ax")	X (as in "exact")		Same as K followed by S, or G followed by Z

Practice further by reading or talking aloud, also in front of the mirror, to see how well you can use the correct mouth action in ordinary conversation. Continue to listen to your own voice intently, as your practice, so that you can detect any faults.

Probably the best "voice mirror" you have is your own hearing. Ask yourself frequently, "How do I sound?" Be honest with yourself. If you wish another check, try out your speech on someone whose judgment you value, and ask for frank criticism.

If your speech is not as clear and distinct as it should be, here are some simple exercises for your lips, tongue and jaw which will make them flexible and more quick and sure to do their duties.

To exercise the lips: (1) extend them forward in open circular form; then let them relax and return to normal. Repeat several times. (2) Starting with lips closed, puff them apart with the breath, as for the sound of "p" in the word "part," and repeat this rapidly. (3) Repeat, adding the various vowel sounds, in order, as "pah," "pay," etc. (4) Again repeat, substituting the "b" sound, as, "bah," "bay," etc.

To exercise the tongue: (1) with mouth well open, curve tip of tongue upward to touch gums just back of front teeth, and return to normal. Repeat several times, gradually speeding up. (2) Repeat, sounding "lah" each time tongue is lowered. (3) Again repeat, successively using the sounds "tah," "nah," and "dah."

To exercise the jaw: (1) drop the jaw, with muscles relaxed, far enough to permit inserting the thumb sidewise between the teeth. Return to closed position, and repeat several times. (2) Repeat, sounding the syllable "mah" each time the jaw is dropped. (3) Repeat, using the sounds "maw" and "moh." Avoid any forcing down or stiffening of the jaw. It should drop loosely.

Each of the following sentences has a grand mixture of vowels and consonants. Read them aloud, slowly enough to give every sound its proper value and to be conscious of your mouth action. They will give all-around exercise to your vocal apparatus and at the same time some mighty useful ideas to carry about with you.

It's a good plan to add other practice sentences, selected from your reading or made up by yourself. And then there are always

those old tongue-twisters—like “Peter Piper picked a peck of pickled peppers” and “She sells sea shells.” They are very good exercises for stiff or lazy speech organs.

1. For distinct enunciation, every word, every syllable, every sound, must be given its proper form and value.

2. Think of the mouth chamber as a mold, in which the correct form must be given to every sound.

3. Will you please move your lips more noticeably?

4. The teeth should never be kept closed in speech.

5. As your voice is the most direct expression of your inmost self, you should be careful, through it, to do yourself full justice.

6. You may know what you are saying, but others will not, unless you make it clear to them.

7. Through practice, we can learn to speak more rapidly, but still with perfect distinctness.

8. Good speech is within the reach of everyone, through conscientious practice.

9. The courtesy of face to face conversation, where the smile plays such an important part, can be expressed, over the telephone, only through the tone of voice and a careful choice of words.

While practice is deemed necessary to develop a charming vocal personality, it does not mean drudging, long, tiresome exercise. A few minutes a day spent on voice grooming soon gives one the habit of clear and pleasing speech, the authorities maintain, and they should know because of their experience in training large numbers of operators annually.

Telephone speech should be at a normal rate. There is no need to hurry. If you speak too rapidly, words are jumbled, parts of words are lost to the ear, and slurred syllables creep in, such as “wadjado,” for “What did you do.” If you speak too slowly, the words sound disconnected and lose meaning and interest for the listener. This same holds true in face-to-face conversation.

We are requested to speak directly into the mouthpiece of the telephone, with lips not more than half an inch away. The

telephone should be located so conveniently that it may be used with ease. No shouting or loud talking is necessary if you speak directly into the instrument. Loud talking may cause a blurred sound.

But you're more interested, probably, in having your voice turn out to be a messenger of good will and pleasing to the ear. Don't let the voice become mechanical and without expression over the phone or elsewhere. You know people whose voices on the telephone are so lifeless and expressionless that you feel as though cold water had been dashed on you when the conversation is terminated.

There are also other factors, as well as those of speech alone, which contribute to proper use of the telephone. For example, don't slam the receiver down on the hook! Put the receiver on the hook gently. The best way to slam the receiver with very little harm to anyone is to put the hook down with the finger, and then slam the receiver into place.

It is sometimes necessary to recall the operator. The most common way of calling her usually proves disastrous. One is not able to get the operator by jiggling the hook rapidly. You must move it slowly to attract her attention.

Some people are in the habit, when talking aside to someone, to hold the transmitter against their chests. Instead of cutting off the voice, the vibrations of the chest bones act as an amplifier for the voice.

If you cannot understand someone when talking to him over the phone, it is best to strain your ears and try to understand. Then, if you can't hear, you will have to ask him to repeat. Nobody likes to do that, and it is very annoying. It reduces the efficiency of your telephone contacts. Above all else, don't interrupt in the middle of a sentence to have a word repeated. Wait for the end of the speech thought. Possibly the context will supply sufficient clue for the word to become obvious.

Be sure to speak clearly over the telephone. Don't try to smoke or chew gum. It is important to end a conversation in a careful manner. The ending is almost as important as the beginning. An abrupt closing does not make the other person feel very friendly.

Remember that a telephone conversation is really one kind of visit. Excuse yourself when you find it necessary to leave the telephone for information. Give your name, and business connection if necessary, when you answer the phone, and also when you call the other person.

Telephone conversation is a phase of practical speech and should be treated as such by every person who uses that instrument of communication.

GROUP DISCUSSION AND CONVERSATION

TODAY demand is being made for people to participate in group discussion. This discussion may take any one of three forms:

1. A formal business conference
2. A committee meeting
3. A study group

Many people consider a group discussion a task rather than an opportunity to advance their own ideas and to have those ideas accepted by the group. While we do not believe that every person attending every conference or group discussion constantly should participate in the discussion, we do believe that manifesting interest through the medium of the spoken word will do much to increase speech personality.

Most group discussions seek to accomplish three aims:

1. To determine some point of view and have action taken relative to that point of view
2. To hold a preliminary discussion to consider various phases of some subject about which action will be taken later
3. To gain knowledge through an exchange of ideas

If our objective in life is a desire to learn and if we possess a "healthy discontent for things as they are," then we should attend every group discussion with the determination to gain something from that program. We probably can take more from any conference if we know beforehand what the purpose of

that conference is. For example, a sales conference has been called to discuss the advertising of a new product. If you believe that the new product should be advertised over the radio, you assemble facts relative to costs and returns based on previous experience of the use of radio, and thus prepared you enter the conference and speak for the procedure you wish to see adopted.

Again your preparation should be governed by what you personally hope to take from the meeting. If the meeting is a study group wherein some scientific discovery will be discussed, and if you are anxious to learn all you can about that new discovery, prepare in advance questions which will give you the information you most desire.

The effectiveness of any participation in group discussion will depend in large measure upon the individual, his background, his experience, and his reputation in the group. A consideration of the following general suggestions will permit the average person to do a better job in any business conference, committee meeting, study group, or other group discussion:

1. Always have a general knowledge of the subject.
2. Be interested in the comments made by others and show that interest by being attentive and courteous.
3. Word your questions intelligently and keep them pertinent to the topic under consideration.
4. Do not interrupt another person.
5. Be sure that any contribution you make to the general discussion is logical.
6. Avoid the I-know-it-all or the I-am-the-only-one-who-knows-what-this-is-about attitude.
7. Any group, even the most informal, should be conducted so that order is maintained constantly. Do your part in maintaining this order. Be willing to discuss all points of view. Remember that another's attitude or belief may be as good as yours.

8. Remember that a bit of humor may help to relieve the tension of an otherwise too serious discussion.

9. Avoid repeating the same points of view previously discussed. If you cannot add something new to the discussion, keep quiet.

10. Know as much as you can about the policy of the organization and its general membership.

11. If you can present additional information about some phase of the discussion previously presented, which will aid in making the understanding of that original presentation clearer, always add your comment.

12. Develop in yourself the confidence that makes you want to participate in general group discussion.

13. Observe and use all the rules for good speech.

CONVERSATION

General conversation is another type of group discussion. Many people who possess the qualities and characteristics of good conversationalists do not use their ability. Most of these persons have a definite inferiority complex. They adopt a negative philosophy—"No one is interested in me or what I think." Or a false modesty makes them believe that if they lead the conversation, they will be considered braggarts or show-offs.

The art of conversation is essential in the building of speech personality. The more one talks, the more one participates in group discussion, the more one takes active part in the conversation round about him, so will he increase his ability to talk.

A business man once asked the question, "How can I take part in a conversation?" An analysis showed that he had an inferiority complex and feared talking to people. Many people thought him "peculiar." Yet this man had an excellent background. He had traveled, done graduate work in a large mid-western university, and held a good position in a large depart-

ment store. In short, he had all of the characteristics of a good conversationalist except the desire to talk.

What steps could be suggested to make this man feel at ease in conversation? First, it was suggested that the next time people came into his home he tell of something interesting which had happened that day at the store. Second, it was suggested that a discussion of some new product which the store hoped to handle be introduced with the idea of seeking a reaction from his friends to that product. Again, it was suggested that he might ask questions of the people visiting him relative to their activities—their game of golf, their opinion of a recent governmental policy affecting business, or their reaction to some civic project.

What speech is more simple, easy, and effective than our daily conversation? We greet our neighbors; we talk to the conductor and the elevator boy; we discuss the day's work with those in our shop or office; we are reminiscent with friends; in fact, we talk all the time.

It is our own experiences and our own interests which provide material for conversation. Stopping on the corner to chat with a neighbor about something of mutual interest may provide a week later the illustrative material to which we refer. Daily conversation can be the great laboratory for the student who would learn to speak easily and effectively. Very few people are or become brilliant conversationalists. Such brilliance presupposes a brilliant mind. To few people is given the natural wit or keen intellect of a Will Rogers or a Clarence Darrow. However, we all have the equipment with which to think on our feet and we need only to use that equipment to be able to participate in conversation. From our own experiences, from our own observations, and from our own thinking can be drawn a wealth of material to aid in using this great laboratory of speech improvement.

Nothing so opens our personalities to the inspection of those

around us as conversation. It reflects our background, our education, and our intelligence. We judge others by their conversation. They judge us by the same yardstick.

To aid the student with conversational deficiency, we offer certain simple, practical suggestions with the added caution to observe all the rules of good speech, since *conversation is speech*. Overcome physical factors tending to make you ill at ease. Don't be a tie-adjuster, hair-patter, or mirror-peeker! Make sure your appearance is right before you join the group. If your hands annoy you, place them in your pockets, or fold them. If you have never learned to stand comfortably, and you suddenly find yourself forced to remain standing for a long time, place a hand on a chair back or a mantel or door-knob. Be as natural and as comfortable as circumstances permit.

If you have avoided muscular tension or nervous embarrassment, your vocal muscles are probably relaxed enough to talk. Assume that you have mastered the speech fundamentals involved. Your only problem, then, is what to talk about. For those moments when no community of interest is obvious, certain sources of material will carry you over the rough spots. Read at least one newspaper rather carefully every day. Men should have at least a passing familiarity with sports in general as well as with the panorama of world events. Read the books about which people are talking. Attend an occasional play or opera. See the outstanding motion pictures. Study the fine arts. Acquire more than surface knowledge of currently popular topics.

If you can discuss those things which are of interest or significance to others, you can participate in conversation under any circumstances. Avoid prejudice and intolerance, and don't try to be humorous if you haven't the ability. Remember, too, that the other fellow likes to talk about himself, his family and his interests, and if you are leading the conversation, meet him on his ground. Keep in mind the importance of your conversa-

tion as the interpreter of the real "you" to others, and utilize the speech laboratory of conversation to improve every talk you make.

RULES FOR CONVERSATION

In any conversation observe the following simple suggestions:

1. Be pleasant.
2. Do not talk all the time. Let others in the group take part in the conversation also.
3. Do not interrupt or break into the conversation of others. Wait until a point has been made before speaking.
4. Never raise your voice. Avoid the argumentative, belligerent attitude.
5. Never appear contradictory or quarrelsome.
6. Endeavor to entertain with your conversation; never bore.
7. Use novel material with which the group is not familiar.
8. If in your conversation you seek favorable reaction to a point of view you advocate, suggest rather than demand.
9. Remember that the richer your experiences, the more keen your observation, and the more logical your thinking, the greater will be the enjoyment and interest of the group in you.
10. Remember a conversation in a large group should never be a dialogue between two people. Everyone should be encouraged to participate in the conversation.
11. Never force anyone to listen to you. If you cannot hold interest and attention through charm of manner and style of speech, then analyze yourself and determine your deficiencies.

SUMMARY

The finest craftsman without tools or material cannot make a finished product. In the same way a person desiring to improve his speech personality cannot do so without using the equipment he possesses and without having material with which to work.

We must develop skill in the use of our equipment through practice. We must increase the material we work with through a life rich in experience. Only through a desire to improve and a willingness to participate in those situations which make improvement possible, can we develop our speech personality.

APPENDIX I

SOURCE LIST OF MATERIAL

(Any speech topic is better prepared if adequate material for research and study is available. The following are suggested sources for such material.)

INDEXES TO PERIODICAL LITERATURE

Pooles Index—(Magazines 1802-1906).

Readers Guide—(1900 to present date. An alphabetical list of authors, titles, as well as subjects; continuation of Pooles Index.)

SPECIAL INDEXES

Agricultural Index	Index to Mechanical Periodicals.
Industrial Arts Index	International Index to Periodicals.
Public Affairs. Information Service Bulletin. (Index of unusual material, such as multigraphed materials, pamphlets, etc.)	(Articles appearing in foreign Magazines.) New York Times Index. (Listings since 1913.)

When using Indexes or Guides always look under several headings to determine all sources of material on that subject. For example, if you were hunting statistical information on "Traffic," you should also look under "Automobile Accidents, Violations, Transportation, etc."

NEWSPAPERS

New York Times	New York Herald Tribune
New York World Telegram	Chicago Herald Tribune
Washington Star	Christian Science Monitor
United States Daily	Congressional Record

New York Sun	Cleveland Plain-Dealer
Philadelphia Public Ledger	Boston Globe
Philadelphia Evening Bulletin	San Francisco Examiner

There are many other splendid papers but the above are recommended as covering a maximum amount of news.

MAGAZINES

Foreign Affairs	Yale Review
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Monthly

American	American Mercury
Atlantic Monthly	Cavalcade
Commentator	Congressional Digest
Correct English	Current History
Foreign Service	Forum
Harpers	National Geographic
North American Review	Readers Digest
Review of Reviews	Scribners
Stage	Travel
World's Work	

Weekly

Colliers	Life
New Outlook	Nation
News-Week	New Republic
Saturday Evening Post	Time

TECHNICAL AND PROFESSIONAL PUBLICATIONS

School and Society	Journal of Education
Educational Review	Popular Science Quarterly
Wall Street Journal	Yale Law Review
Annals of the American Academy of Political and Social Science	Spoken Word
American Economic Review	Vital Speeches
Current Psychology	Scientific American
	Printers Ink

Editor and Publisher	Postage and the Mailbag
Billboard	Architectural Forum
Pencil Points	School Arts Magazine
Athletic Journal	Automobile Digest
Aviation	Banking
Wall Street Journal	Forbes
American Business (System)	Industrial and Engineering
The Chief	Chemistry

YEAR BOOKS

American Labor Year Book (By Rand school of Social Science.)	Chicago Daily News Almanac and Year Book
Lippincott's New Gazetteer (Brief information about local science, history, etc.)	Consumers Year Book
	The New International Yearbook
	Statistical Abstract
	World Almanac

REFERENCE WORKS (GENERAL AND SPECIALIZED)

Baldwin's Dictionary of Philosophy and Psychology	The Catholic Encyclopedia
Encyclopedia of the Social Sciences	Encyclopedia Britannica
Paul Monroe—Cyclopedia of Education	James Hastings—Cyclopedia of Religion and Ethics
A. C. McLaughlin and A. B. Hart—Encyclopedia of American Government	J. B. Moore—Digest of International Law
State Legislature Manual (Each State publishes information concerning legislation of that state.)	New International Encyclopedia
	The Reference Shelf—H. W. Wilson Company
	Webster's Unabridged Dictionary
	A. D. Webb—The New Dictionary of Statistics

AUTHORITIES (SOURCES OF QUALIFICATIONS)

Who's Who	Who's Who in America
Women of Today	Dictionary of American Biography

OTHER SOURCES OF MATERIAL

Organizations to be consulted for specialized material available in pamphlet forms; or for direct information in reply to either letter or questionnaire.

Adult Education, American Association for, 60 East 42nd St., N. Y. C.
Advertisers Association, Incorporated, National Industrial; 100 East Ohio St., Chicago, Illinois.

Aeronautic Association of the United States of America, Incorporated, National; 1909 Massachusetts Ave., N. W., Washington, D. C.

American Federation of Labor, A. F. of L. Bldg., Washington, D. C.

American Legion, The, 777 No. Meridian St., Indianapolis, Ind.

Anti-Profanity League, Ware, Mass.

Anti-Saloon League of America, 131 B St., S. E., Washington, D. C.

Art, Museum of Modern, 11 W. 49th St., N. Y. C.

Arts and Letters, American Academy of, 633 W. 155th St., N. Y. C.

Astronomical Society, American, Princeton Univ. Observatory, Princeton, N. J.

Athletic Union of the U. S., Amateur, 2228 Woolworth Bldg., N. Y. C.

Audubon Societies, National Association of, Broadway, N. Y. C.

Automobile Manufacturers Association, Incorporated, 366 Madison Ave., N. Y. C.

Bankers Association, American, 22 E. 40th St., N. Y. C.

Birth Control League, Incorporated, American, 515 Madison Ave., N. Y. C.

Boys' Clubs of America, Inc., 381 Fourth Ave., N. Y. C.

Brookings Institution, The, 722 Jackson Pl., N. W., Washington, D. C.

Carnegie Endowment for International Peace, 700 Jackson Pl., N. W., Washington, D. C. and 405 W. 117th St., N. Y. C.

Carnegie Foundation for the Advancement of Teaching, 522 Fifth Ave., N. Y. C.

Catholic Welfare Conference, National, Massachusetts Ave., Washington, D. C.

- Chamber of Commerce of the United States of America, 1615 H. St., N. W., Washington, D. C.
- Chicago Crime Commission, 300 W. Adams St., Chicago, Ill.
- Child Conservation League of America, 318 W. Washington St., Chicago, Ill.
- Child Labor Committee, National, 419 Fourth Ave., N. Y. C.
- Child Welfare League of America, Incorporated, 130 E. 22nd St., N. Y. C.
- Churches of Christ in America, Federal Council of, 297 Fourth Ave., N. Y. C.
- City Managers Association, 850 E. 58th St., Chicago, Ill.
- Civil Liberties Union, American, 31 Union Square West, N. Y. C.
- College Entrance Examination Board, 431 W. 117th Street, N. Y. C.
- College Unions, Association of, 3417 Spruce St., Philadelphia, Pa.
- Colleges, Association of American, 19 W. 44th St., N. Y. C.
- Community Chests and Councils, Incorporated, 155 E. 44th St., N. Y. C.
- Consumer's League, National, 156 Fifth Ave., N. Y. C.
- Cooperative League of the U. S. A., The, 167 W. 12th St., N. Y. C.
- Credit Men, National Association of, Park Ave., N. Y. C.
- Daughters of American Revolution, National Society, Memorial Continental Hall, Washington, D. C.
- Deaf, American Association to Promote the Teaching of Speech to the, The Volta Bureau, 1537 35th St., N. W., Washington, D. C.
- Druggists' Association, 330 W. 42nd St., N. Y. C.
- Economic Research, Inc., National Bureau of, 1819 Broadway, N. Y. C.
- Economy League, 280 Madison Ave., N. Y. C.
- Education Association of the United States, National, 1201 Sixteenth St., N. W., Washington, D. C.
- Engineering Council, American, 744 Jackson Place, N. W., Washington, D. C.
- English-Speaking Union of the United States, 30 Rockefeller Plaza, N. Y. C.
- Eugenics Research Association, Cold Spring Harbor, N. Y.

- Foreign Policy Association, Inc., 8 W. 40th St., N. Y. C.
Foreign Trade Council, National, 26 Beaver St., N. Y. C.
Freemasons of the U. S. A., Royal Arch, General Grand Chapter,
85 W. Chicago St., Coldwater, Mich.
Freemasonry, Supreme Council, 33 Degree Ancient Accepted Scot-
tish Rite of, 1117 Statler Bldg., Boston, Mass.
Gas Association, National, 420 Lexington Ave., N. Y. C.
Geographic Society, National, 1156 Sixteenth St., N. W., Washing-
ton, D. C.
Girl Scouts, Inc., 14 W. 49th St., N. Y. C.
Grand Army of the Republic, Room 5, City Hall, N. Y. C.
Highways Association, National, Bass River, Cape Cod, Mass.
Historical Association, American, 740 Fifteenth St., N. W., Wash-
ington, D. C.
Historical Society, National, 175 Fifth Ave., N. Y. C.
Holland Society of New York, 90 West Street, N. Y. C.
Home Missions Council, 297 Fourth Ave., N. Y. C.
Hotel Association of the United States and Canada, American, 221
W. 57th St., N. Y. C.
Industrial Conference Board, Inc., National, 247 Park Ave., N. Y. C.
Industrial Democracy, League for, 112 E. 19th St., N. Y. C.
Iron and Steel Institute, American, 350 Fifth Ave., N. Y. C.
Izaak Walton League of America, 222 No. Bank St., Chicago, Ill.
Jewish Federations and Welfare Funds, Inc., Council of, 71 W. 47th
St., N. Y. C.
Kiwanis International, 520 No. Michigan Ave., Chicago, Ill.
Knights of Columbus, New Haven, Conn.
Labor Legislation, American Association for, 131 E. 23rd St.,
N. Y. C.
Language Association of America, Modern, 100 Washington Square
East, N. Y. C.
Law, American Society of International, 700 Jackson Pl., N. W.,
Washington, D. C.
League of Nations Association, Inc., 8 W. 40th St., N. Y. C.
Learned Societies, American Council of, 907 Fifteenth St., N. W.,
Washington, D. C.

- Legion of Decency, National, 485 Madison Ave., N. Y. C.
Legion of Valor, 314 Court House, Pittsburgh, Pa.
Library Association, America, 520 No. Michigan Ave., Chicago, Ill.
Lions International, 332 S. Michigan Ave., Chicago, Ill.
Manufacturers, National Association of, 11 W. 42nd St., N. Y. C.
Medical Association, American, 535 N. Dearborn St., Chicago, Ill.
Motion Pictures, National, Board of Review of, 70 Fifth Ave.,
N. Y. C.
Municipal League, National, 309 E. 34th St., N. Y. C.
Newspaper Guild, American, 1560 Broadway, N. Y. C.
Pan-Pacific Union, Inc., 1067 Alaska St., Honolulu, Hawaii.
Parents and Teachers, National Congress of, 1201 Sixteenth St.,
N. W., Washington, D. C.
Pharmaceutical Association, Inc., American, American Institute of
Pharmacy, 2215 Constitution Ave., Washington, D. C.
Phi Beta Kappa Foundation, 145 W. 55th St., N. Y. C.
Philatelic Society, American, 3421 Colfax "A," Denver, Colo.
Physical Education Association, American, 311 Maynard St., Ann
Arbor, Mich.
Political and Social Science, American Academy of, 3457 Walnut
St., Philadelphia, Pa.
Presbyterian Church in the U. S. A., 514 Witherspoon Bldg., Phila-
delphia, Pa.
Prevention of War, National Council for, 532 Seventeenth St., N. W.,
Washington, D. C.
Prisons and Prison Labor, National Committee on, 1860 Broadway,
N. Y. C.
Psychiatric Association, American, 2 E. 103rd St., N. Y. C.
Public Health Association, American, 50 W. 50th St., N. Y. C.
Railroads Association of America, Transportation Bldg., Washing-
ton, D. C.
Rotary International, 35 E. Wacker Drive, Chicago, Ill.
Sciences, National Institute of Social, 271 Madison Ave., N. Y. C.
Security League, Inc., National, 45 W. 45th St., N. Y. C.
Social Security, American Association for, 22 E. 17th St., N. Y. C.

Social Work, National Conference, 82 North High St., Columbus, Ohio.

Toastmasters, International, Inc., Fullerton, Cal.

Underwriters, National Board of Fire, 85 John St., N. Y. C.

United Press Association, 220 E. 42d Street, N. Y. C.

University Extension Association, National, Syracuse, N. Y.

University Professors, American Association of, 744 Jackson Place, N. W., Washington, D. C.

University Women, American Association of, 1634 I St., N. W., Washington, D. C.

Veterans of Foreign Wars of the U. S., Broadway at 34th St., Kansas City, Mo.

Women's Christian Temperance Union, National, 1730 Chicago Ave., Evanston, Ill.

Women's Clubs, General Federation of, 1734 N St., N. W., Washington, D. C.

Women's Clubs, Incorporated, National Federation of Business and Professional, 1819 Broadway, N. Y. C.

Women Voters, National League of, 726 Jackson Pl., Washington, D. C.

World Calendar Association, 630 Fifth Ave., N. Y. C.

Young Men's Christian Association of the United States, National Council of the, 347 Madison Ave., N. Y. C.

Young Men's Hebrew Association, 92d Street & Lexington Ave., N. Y. C.

Young Women's Christian Associations of the United States of America, National Organization, 600 Lexington Ave., N. Y. C.

Young Women's Hebrew Association, 31 W. 110th St., N. Y. C.

If the topic you are to discuss is one which has been before the public for some time, there are undoubtedly books available, which have been written on one phase or another of that question. These books will be found in your local library and it is suggested that you check the card catalogue there for all such material.

Radio programs are a constant source of speech material. A request sent to the National Broadcasting Company, New York, N. Y., will bring a monthly schedule, listing worthwhile events. This Educational Bulletin is sent free of charge.

APPENDIX II

BIBLIOGRAPHY

Each of the following texts contain suggestions for improving one's ability to speak. They are all texts of recent publication and approach speech development from a practical point of view. No attempt has been made to list all of the "good books" in the field of speech. Nor has any attempt been made to list the texts of the "old school" teachers of speech. Believing that the days of Delsarte and others are past (even though their work and study served as a beginning for modern speech and as such had its place and should be honored), we have tried to list only those works which treat speech from the modern point of view.

SPEECH

(Emphasis on General Organization and Planning.)

- J. T. Baker, "The Short Speech," Prentice-Hall Co., 1928.
Paul R. Brees and G. V. Kelly, "Modern Speaking," The Follett Publishing Company, 1931.
William N. Brigance, "Speech Composition," Crofts, 1937.
Edmund A. Cortez, "Project Speaking," The Expression Company, 1929.
Warren C. DuBois, "Essentials of Public Speaking," Harpers, 1934.
H. B. Gislason, "The Art of Effective Speaking," H. C. Heath, 1934.
Harry B. Gough, Lousene Rousseau, Mary E. Cramer and J. Walter Reeves, "Effective Speech," Harpers, 1930.
G. W. Gray and C. M. Wise, "The Basis of Speech," Harpers, 1934.
J. Stanley Gray, "Communicative Speaking," The Expression Company, 1928.
Newton B. Hammond, "Motivated Speech Programs for School and College," The Expression Company, 1929.

- W. L. Harrington and M. C. Fulton, "Talking Well," Macmillan, 1924.
- Donald Hayworth, "Public Speaking," Ronald Press, 1935.
- Howard H. Higgins, "Influencing Behavior Through Speech," The Expression Company, 1930.
- William G. Hoffman, "Public Speaking for Business Men," McGraw-Hill, 1931.
- H. G. Houghton, "The Elements of Public Speaking," Ginn and Company, 1927.
- Frank H. Kirkpatrick, "Public Speaking," George Doran Company, 1923.
- John A. McGee, "Persuasive Speaking," Scribners, 1929.
- Alan H. Monroe, "Principles and Types of Speech," Scott Foresman, 1925.
- Helen L. Ogg and Ray K. Immel, "Speech Improvement," F. S. Croft, 1936.
- Letitia Raubicheck, "Teaching Speech in Secondary Schools," Prentice-Hall, 1935.
- William P. Sandford and W. Hayes Yeager, "Principles of Effective Speaking," Thomas Nelson and Sons, 1934.
- William P. Sandford and W. Hayes Yeager, "Practical Business Speaking," McGraw-Hill Company, 1937.
- Lew Sarrett and William T. Foster, "Basic Principles of Speech," Houghton Mifflin Company, 1936.
- Irving L. Winter, "Public Speaking," Macmillan, 1921.
- Charles H. Woolbert and Joseph F. Smith, "The Fundamentals of Speech," Harper & Brothers, 1934.

The following texts have been selected because each reports the most recent and most practical point of view of the problems of overcoming speech defects and of improving voice.

- James F. Bender and Victor M. Kleinfeld, "Speech Correction Manual," Farrar and Rinehart, 1936.
- Richard C. Borden and Alvin C. Busse, "Speech Correction," Crofts, 1925.

- John M. Fletcher, "Problems of Stuttering," Longmans, Green Company, 1928.
- L. C. Fogarty, "Speech Craft," Dutton, 1931.
- James S. Greene, "Cause and Cure of Speech Disorders," Macmillan Company, 1927.
- G. A. Hartrampf, "Hartrampf's Vocabularies," Grosset and Dunlap, 1933.
- Daniel Jones, "An English Pronouncing Dictionary," Dutton Company, 1925.
- Leonard G. Knattkemper and George W. James, "Delight and Power in Speech," The Expression Company, 1927.
- Ruth B. Manser, "Speech Correction on the Contract Plan," Prentice-Hall, 1935.
- C. O. S. Mawson, "The Dictionary Companion," Doubleday, Doran and Company, 1932.
- Margaret P. McLean, "Good American Speech," Dutton, 1928.
- Adelaide Paterson, "How to Speak," Little Brown and Company, 1929.
- Letitia Raubichek, "Improving Your Speech," Noble and Noble, 1934.
- Letitia Raubichek, Estelle H. Davis and L. Adele Carroll, "Voice and Speech Problems," Prentice-Hall, 1931.
- Sarah M. Stinchfield, "The Psychology of Speech," The Expression Company, 1928.
- Lee E. Travis, "The Speech Pathology," Appleton and Company, 1931.
- R. West, "Diagnosis of Disorders of Speech," Northwestern University Press, 1932.
- Alice L. Wood, "The Jingle Book of Speech Correction," E. P. Dutton and Company, 1934.

ARGUMENTATION AND DEBATE

(All of the following books deal with the phrasing of the proposition and the analysis of the question, and give rules for briefing.)

- A. Craig Baird, "Public Discussion and Debate," Ginn and Company, 1928.
- William T. Foster, "Argumentation and Debate," Houghton Mifflin, 1932.
- Charles A. Fritz, "Method of Argument," Prentice-Hall, 1931.
- Donald Hayworth and Robert Capel, "Oral Argument," Harper and Brothers, 1934.
- Harold F. Graves and Carle B. Spotts, "The Art of Argument," Prentice-Hall, 1927.
- Ray K. Immil and R. H. Whipple, "Debating for High Schools," Ginn and Company, 1929.
- Leverett S. Lyon, "Elements of Debating," University of Chicago Press, 1928.
- J. Walter Reeves, "The Fundamentals of Argumentation and Debate," D. C. Heath, 1928.
- Ralph C. Ringwalt, "Brief Drawing," Longmans, Green and Company, 1923.
- Russell H. Wagner, "Handbook of Argumentation," Thomas Nelson and Sons, 1936.

TYPES OF SPEECHES

It is a good suggestion to read and study the speeches which have been given by great men. These should be read with the idea however of STIMULATION and not PLAGIARISM. The following volumes contain some of the better speeches delivered by prominent individuals before various audiences on different occasions. Examples of every type of speech are included.

- Blackstone, "Best American Orations of Today," Noble and Noble.
- William N. Brigrance, "Classified Speech Models," S. F. Crofts and Company, 1928.
- Homer D. Lindgren, "Modern Speeches," S. F. Crofts and Company, 1926.
- Modern Eloquence, 15 volumes, Modern Eloquence Corporation, 1928.

James N. O'Neill, "Classified Models for Speech Composition," The Century Company, 1931.

James N. O'Neill and Floyd K. Riley, "Contemporary Speeches," The Century Company, 1930.

HUMOROUS STORIES

Will H. Brown, "Stories of the Great War for Public Speakers," The Stanford Publishing Company, 1919.

Will H. Brown, "Illustrative Incidents for Public Speakers," The Stanford Publishing Company, 1920.

Will H. Brown, "Wit and Humor for Public Speaking," The Stanford Publishing Company, 1916.

Irvin S. Cobb, "Many Laughs for Many Days," Garden City Publishing Company, 1925.

Irvin S. Cobb, "A Laugh a Day Keeps the Doctor Away," Garden City Publishing Company, 1923.

Theodore R. Ernst, "Laughter 1928," Theodore Ernst, New York City, 1927.

Theodore R. Ernst, "Laughter 1931," Theodore Ernst, New York City, 1930.

C. O. and E. E. Frederick, "Wisecracks," G. P. Putnam and Sons, 1929.

William G. Hoffman, "The Public Speaker's Scrapbook," McGraw-Hill, 1935.

J. Johnson, J. Sherdan and R. Lawrence, "The Laughter Library," Maxwell Droke, Indianapolis, 1936.

Paul E. Lowe, "After Dinner Stories," David McKay, 1916.

Charles N. Lurie, "Make 'm Laugh," G. P. Putnam and Sons, 1927.

Charles N. Lurie, "Make 'm Laugh Again," G. P. Putnam and Sons, 1928.

L. B. Williams, "Pungent Paragraphs," L. B. Williams and Sons, 1926.

INTERPRETATION

To improve melody and quality of voice, the suggestion has been made that one read aloud. Texts dealing with Interpretation not only may be helpful in giving theory and suggestions for that reading but also will be found to contain varied types of selections and practices.

Lee Bassett, "Handbook of Oral Reading," Houghton-Mifflin Company, 1917.

Estelle Davis and E. W. Nammén, "Spoken Word in Life and Art," Prentice-Hall, 1932.

William J. Farma, "Prose, Poetry and Drama for Oral Interpretation," Harper Brothers, 1930.

Richard D. Hollaster, "Literature for Oral Interpretation," George Wahr, Ann Arbor, Michigan, 1929.

Gertrude Johnson, "Dialects for Oral Interpretation," The Century Company, 1922.

James B. Lowther, "Dramatic Scenes," Longmans Green and Company, 1937.

Harriet Monroe and Alice C. Henderson, "The New Poetry," Macmillan Company, 1928.

Harriet Monroe and Alice C. Henderson, "New Voices," Macmillan Company, 1928.

W. M. Parrish, "Reading Aloud," Thomas Nelson Sons, 1932.

Bliss Perry, "A Study of Poetry," Houghton Mifflin, 1920.

Edwin D. Shurter and D. E. Watkins, "Poems for Oral Interpretation," Noble and Noble, 1926.

William P. Smith, "Prose and Verse for Speaking and Reading," Harcourt, Brace and Company, 1930.

Algernon Tassin, "The Oral Study of Literature," Alfred A. Knopf, 1929.

Louis Untermeyer, "Modern American Poetry," Harcourt, Brace, and Company, 1925.

Charles W. Woolbert and Severina E. Nelson, "The Art of Interpretative Speech," S. F. Crofts and Company, 1934.

PARLIAMENTARY LAW

- Edith T. Chafee, "Parliamentary Law," Thomas Y. Crowell Company, 1930.
- Luther S. Cushing and Alfred I. Bolles, "Manual of Parliamentary Practice," 1914.
- A. B. Hall and A. F. Sturgis, "Textbook on Parliamentary Law," The Macmillan Company, 1927.
- Frank W. Howe, "Handbook of Parliamentary Usage," Noble and Noble, 1927.
- J. Walter Reeves, "Parliamentary Procedure," D. C. Heath, 1931.
- H. M. Roberts, "Rules of Order," Scott Foresman and Company, 1923.

PLAY PRODUCTION, DRAMA AND THE THEATER

Many men and women are interested in Amateur Dramatics and belong to "Little Theater Movements." Many splendid books on all phases of the theater, as well as collections of plays suitable for amateur use are available. We have listed such a Bibliography feeling that perhaps among the readers interested in speech, there might be those who also would enjoy books dealing with the general theme of the theater.

- Charles Aubert, "The Art of Pantomime," Henry Holt, 1927.
- H. L. Andrews and B. Weirick, "Acting and Play Production," Longmans Green Company, 1925.
- John F. Baird, "Make-up," Samuel French, 1930.
- Esther W. Bates, "The Art of Producing Pageants," W. H. Baker Company, 1925.
- Richard Boleslavsky, "Six Lessons in Acting," Theaters Art, 1933.
- Halliam Bosworth, "Technique and Dramatic Art," Macmillan Company, 1934.
- Van Dyke Browne, "Secrets of Scene Painting and Scene Effects," E. P. Dutton, 1913.
- Wayne Campbell, "Amateur Acting and Play Production," The Macmillan Company, 1931.

- Van H. Cartmell, "A Handbook for the Amateur Actor," Doubleday Doran, 1936.
- Helena Chalmers, "The Art of Make-Up," D. Appleton, 1925.
- Sheldon W. Cheney, "The Theater," Longmans Green and Company, 1935.
- Jessica Childs, "Character Building Through Dramatization," Row Peterson, 1934.
- Allen Crafton and Jessica Royer, "Acting—A Book for the Beginner," F. S. Crofts and Company, 1928.
- Edith Dabney and C. M. Wise, "A Book of Dramatic Costumes," F. S. Crofts, 1931.
- John Dolman, "The Art of Play Production," Harper Brothers, 1928.
- Theodore Fuchs, "Stage Lighting," Little Brown and Company, 1929.
- H. C. Heffner, Samuel Seldon, and H. D. Sellman, "Modern Theater Practice," F. S. Crofts, 1935.
- Alfred Hennequin, "The Art of Play Writing," Houghton Mifflin, 1918.
- Arthur E. Krows, "Play Production in America," Henry Holt and Company, 1916.
- Constance Mackay, "Costumes and Scenery for Amateurs," Henry Holt, 1915.
- S. Seldon and H. D. Selman, "Stage Scenery and Lighting," S. F. Crofts, 1930.
- Clarence Stratton, "Producing in Little Theaters," Henry Holt, 1921.
- W. N. Viola, "Creative Dramatics for Secondary Education," The Expression Company, 1932.
- Charles H. Whitman, "Representative Modern Dramas," Macmillan Company, 1936.
- Percival Wilde, "The Craftsmanship of the One Act Play," Little Brown Co., 1923.
- C. M. Wise, "Dramatics for School and Community," D. Appleton, 1913.
- Agnes B. Young, "Stage Costuming," Macmillan Company, 1927.

COLLECTIONS OF PLAYS

- George P. Baker, "Types of Modern Dramatic Composition," Ginn and Company, 1927.
- Helen L. Cohen, "One Act Plays by Modern Authors," Harcourt Brace and Company, 1921.
- Alexander Dean, "Seven to Seventeen-Plays for School and Camps," Samuel French, 1931.
- Samuel French Company, Annual Publication—"One Act Plays for Stage and Study." (The first book in this series appeared in 1925.)
- Nicholas Kenyon, "Hollywood Plays," Samuel French, 1930.
- Frederick H. Law, "Modern Plays, Short and Long," The Century Company, 1924.
- M. G. Mayorga, "Representative One Act Plays by American Authors," Little Brown Company, 1925.
- Kenyon Nicholson, "The Appleton Book of Short Plays," D. Appleton Company, 1926.
- Helen Osgood, "New Monologues," Samuel French, 1929.
- Conrad Seiler, "Suicide and Other One Act Comedies," Samuel French, 1930.
- Frank Shay and Pierre Loving, "Fifty Contemporary One Act Plays," D. Appleton and Company, 1925.
- Frank Shay, "Plays for Strolling Mummers," D. Appleton and Company, 1926.
- Frank Shay, "Twenty Contemporary One Act Plays (American)," D. Appleton and Company, 1922.
- S. M. Tucker, "Twelve One Act Plays for Study and Production," Ginn and Company, 1925.
- C. M. Wise and L. O. Snook, "The Yearbook of Short Plays" (Published annually since 1931), Row Peterson and Company.

MOTION PICTURES

- Edgar Dale, "How to Appreciate Motion Pictures," Macmillan Co., 1933.

- Henry James Forman, "Our Movie Made Children," Macmillan Co., 1933.
- Herbert Blumer, "Movies and Conduct," Macmillan Co., 1933.
- Welford Beaton, "Know Your Movies," Howard Hill, 1932.
- Frances T. Patterson, "Scenario and Screen," Harcourt, Brace Co., 1928.
- Paul Rotha, "The Film Till Now," Jonathan Cape and Harrison Smith, 1930.
- Ernest Betts, "Heraclitus or the Future of Films," E. P. Dutton, 1928.

SALESMANSHIP

- Many fine books are available in the field of Salesmanship. Those listed represent texts written by successful business men and present a timely point of view of modern selling and modern sales methods.
- Dale Carnegie, "How to Win Friends and Influence People," Simon and Schuster, 1936.
- Stuart Chase and F. J. Schlink, "Your Money's Worth," Macmillan Company, 1932.
- J. B. Esenwein, "How to Attract and Hold an Audience," Noble and Noble, 1928.
- Charles H. Fernald, "Salesmanship," Prentice-Hall, 1931.
- Elmer H. Ferris, "Developing Sales Personality," Prentice-Hall, 1927.
- Charles W. Gerstenberg, "Personal Power in Business," Prentice-Hall, 1924.
- H. W. Hepner, "Psychology in Modern Business," Prentice-Hall, 1924.
- H. L. Hollingworth, "Advertising and Selling," American Book Company, 1920.
- H. L. Hollingworth, "The Psychology of the Audience," American Book Company, 1935.
- N. L. Hoopingarner, "Personality and Business Ability Analysis," A. W. Shaw Company, 1927.
- James S. Knox, "Salesmanship and Business Efficiency," Gregg Publishing Co., 1926.

D. A. Laird, "Psychology and Profits," Harpers, 1929.

Charles W. Means, "Salesmanship for the New Era," Harper Brothers, 1929.

John A. Stevenson, "Constructive Salesmanship," Harper Brothers, 1923.

E. T. Webb and John J. B. Morgan, "Strategy in Handling People," Boulton, Pierce and Company, 1930.

PERSONAL EFFICIENCY

There is no book (or anything else for that matter) which by simply reading will increase your efficiency. If, however, you wish suggestions which will allow you to "start thinking," and review the "Common Sense" things which so often interfere with personal efficiency, you will find each of the following volumes to be gold mines of valuable information. Each book attempts to analyze the pattern of human behavior, and suggests ways and means of influencing and changing that pattern in our own lives.

Arnold Bennett, "How to Live on 24 Hours a Day," George H. Doran, 1910.

A. C. Bough and N. E. McClure, "Essays Toward Living," The Ronald Press, 1929.

A. T. Brown, "Energizing Personality," McGraw Hill, 1929.

George W. Crane, "Psychology Applied," Northwestern University Press, 1932.

Will Durant, "The Story of Philosophy," Garden City Publishing Co., 1927.

Frank C. Haddock, "Power of Will," The Pelton Publishing Co., 1907.

Donald Laird, "Increasing Personal Efficiency," Harper Brothers, 1925.

Everett Dean Martin, "Psychology," W. W. Norton, 1924.

Charles S. Meyers, "Industrial Psychology," W. W. Norton.

H. A. Overstreet, "About Ourselves," W. W. Norton, 1927.

- H. A. Overstreet, "Influencing Human Behavior," W. W. Norton, 1925.
- Walter B. Pitkin, "The Art of Rapid Reading," McGraw-Hill, 1929.
- Walter B. Pitkin, "Psychology of Achievement," Simon and Schuster, 1930.
- Walter B. Pitkin, "Psychology of Happiness," Simon and Schuster, 1929.
- James H. Robinson, "The Mind and the Making," Jonathan Cape, London, 1926.
- J. J. Theobald, "Personality and Personalism," Prentice-Hall, 1931.
- John B. Watson, "Behaviorism," W. W. Norton, 1924.

VOCABULARY BUILDING

- A. P. Herbert, "What a Word," Methuen, London, 1935.
- A. H. Holt, "Phrase Origins," Crowell, 1936.
- G. H. McKnight, "English Words and Their Background," Appleton, 1923.
- E. Wekley, "Romance of Words," Dutton, 1927.
- F. H. Vizetelly, "How to Use English"; "A Guide to Correct Speech and Writing, a Distinct Book of Twenty-Five Thousand Words Frequently Mispronounced"; "How to Speak English Effectively"; "A Guide to the Art of Correct Enunciation." Funk and Wagnalls.

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